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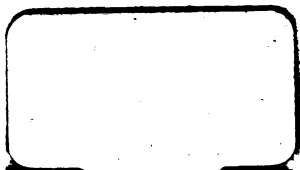
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RHETORIC OF VOCAL EXPRESSION



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RHETORIC

OF

VOCAL EXPRESSION

A STUDY OF THE PROPERTIES OF THOUGHT
AS RELATED TO UTTERANCE

BY

WM. B. CHAMBERLAIN, A. M.

PROFESSOR OF ELOCUTION AND RHETORIC
IN OBERLIN COLLEGE

OBERLIN, OHIO

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PREFACE.

THIS book is an outgrowth of practical class-room work. It is an effort to strengthen that work by furnishing a basis for pursuing elocution as a study. This it attempts to do by giving some definite statement of the principles that govern the mental processes of communication. Heretofore, too generally, the physical has led, instead of the mental. Elocution has been treated as if the materials of the science were tone and action. These are simply its tools.

The design has been so to present the subject that the student should have a definite thing to do each day; should be able to have a lesson assigned, to prepare that lesson, and to bring into class the results of his work upon it, as definitely as in any other study. Our elocutionary work in schools and colleges has been, for the most part, a little class-room drill, interspersed with a few general hints and seed thoughts regarding expression. We have always said "Be flexible," "Be erect," "Let your bearing and gesture be expressive," etc.; but since Delsarte has shown us a *rationale* of bearing and gesture, we are able to substitute definite teaching—*i. e.*, method—for general exhortation. Likewise we have said "Get the meaning," "Absorb the thought," "Realize the sense," without showing definite means for doing this obviously necessary thing. What is

here proposed is some approach to a *method* for cultivating the thought-absorbing powers, in such a way as to connect them directly with the outward channels of expression.

The object in presenting this part of the work as a *study*, is something broader and deeper than the securing of an external delivery for the individual student. It is hoped that the principles underlying the art of vocal expression will be found to offer true discipline, and to furnish their quota of material for a liberal training.

The expressional analysis here undertaken is designed to supplement rhetorical analysis, forming a sort of cross-plowing and subsoiling of literary and rhetorical study. As it regards literature the attention is here given to the motive rather than the method, to mental processes rather than thought-products.

A few points may here be suggested as to ways in which this subject may be made a genuine study.

First. Principles of analysis and expression must be so distinctly and fully stated and so thoroughly illustrated that the student shall have firm footing to go upon. This involves careful work on the part of the teacher in presenting each new point. It is assumed that the teacher is an intelligent and sympathetic reader,—a literary interpreter, though he need not be a great vocal artist. His chief business is to indoctrinate his students in principles of interpretation which shall give them a rational basis for criticism. No “rules” are here imposed. Principles must govern.

Second. When the principle in question has been reasonably well apprehended, a lesson should be assigned that will test the student's ability to apply the principle to new cases. As a rule there should always be required written translations or paraphrases, which shall reveal the logical analysis and the literary or artistic interpretation. Mere taste or feeling must not be accepted as a standard. These will afterwards come to assert themselves all the more effectually, if at first they are made amenable to reason. In this stage, therefore, there must necessarily be much patient toil on the part of both teacher and student; even to those well trained in general principles of language and in formal rhetoric this field of expressional analysis will be essentially a new one. The teacher should often point out, and should encourage students to find, relations between the rhetoric of the voice and that of the page. It will often be found that vocal interpretation is more exact than the forms of expression and interpretation with which the student has previously been familiar. The new point of view will often put things in a different light, or in another perspective. Principal and subordinate may seem to change places; inflection and grouping will be found of more importance than punctuation; transition and proposition will sometimes supersede paragraphing; infelicities of diction, especially as to euphony and sentence-structure, will occasionally reveal themselves, even in the best of writings that have not been tested by the ear; standards of taste

will begin to change, or rather will be challenged for their justification; models that have been accepted as faultless by an unquestioning traditionalism may appear less glorious, while subtle beauties may be discovered in fields heretofore overlooked.

All these changes require time and the patience of enthusiasm. It is in this stage of the study that its rational basis is found, and, its vital connection with literature and philosophy most plainly indicated. Experience shows that the most natural and useful place for this study in the college curriculum, is between rhetoric on the one hand, and literature on the other. It makes a finer and more practical test of the one, and becomes a most useful implement for the other.

Some minds incline to analysis more than to synthesis; others are impatient of explanations and are anxious to realize the artistic results of a method. We must be careful, on the one hand, not to waste time by needless speculation, and, on the other hand, not to endanger all our future work by hastily laid and insufficient foundations.

Third. After the principles have come into the student's possession by this process of independent testing, they must be corroborated, modified, and vitalized by *abundant practice*. Much longer passages may now be assigned; lengthy discussions on the given principles have now become needless, and may give place to enlarged application. When differences of judgment occur, they can often be settled, as far as it

is possible to settle them, by taking the sense of the class. The teacher must always be ready to give a prompt, and of course an independent, decision; but it should be understood that his word is a "ruling," rather than a dictation or an *ex cathedra* deliverance. It is never designed to silence the pupil, but always to enlighten and assist him. Independence of judgment on the part of the student must by all means be encouraged. Agreement with others, even with the best critics, is not the desideratum for the student. If he does not learn to exercise his own powers of insight and judgment, the study will but enslave him the more to arbitrary standards. No discouragement should be felt, if at first the principles seem difficult of application, or if rulings under them often appear inconsistent. Many points will become clear by repeated exemplification. Caution needs to be used not to allow a hasty judgment, once taken, to color or neutralize rational considerations that may afterward be adduced.

It may be objected that if there can be no demonstrated or authoritative rendering which must be accepted, there is no positive teaching. The ready answer is, that in all work which seeks to cultivate the judgment, individuality and independence must be sacredly respected. Students will and do appreciate this method of work and this standard of criticism; and, if carefully watched, it need produce no laxness in the class-room drill. Extempore recitations will not often be attempted; the difference between a guess and a

defensible independent interpretation soon becomes as apparent as that between an improvised and a prepared translation in any other language.

It is supposed that the teacher will have prepared himself on each lesson as he would in any similar study. He will not, however, give his rulings on the basis of his own interpretation alone, but will be prompt in seeing and cordial in accepting any other reasonable and tenable interpretation. This will require, on the part of the teacher, a fullness of knowledge and an alertness of attention that will of themselves do much to impart life and power to the recitation.

With classes well prepared in rhetoric and in an elementary course of gesture and vocal culture, the work given in this volume may be quite well done in twelve to fourteen weeks of daily work. It will be found, however, that a review of these principles at a later point, and especially in connection with private lessons, will often yield to the individual student even more of suggestiveness and help than have been found in the term of study.

While, then, it is not for a moment supposed that this analytic study of expression will produce the artistic results aimed at in the personal criticism and the more synthetic method of private lessons, it is yet believed that the treatment of the subject herein attempted may secure the twofold object of general discipline and immediate practical utility, in connection with the related subjects of rhetoric and literature.

It is not to be thought that the work here outlined must be wholly theoretical. The fact that some one element of expression is the special object of illustration in any given lesson, only makes the drill the more intensive. It is especially recommended that each chapter, and, in cases where the need is greater, each section, be thus made the basis of practical drill in expression, both by reading and by declaiming or reciting short extracts. These extracts should be taken either from entire articles or from long selections that have been analyzed by the class, or else from sources perfectly familiar to all. Otherwise there will be no good basis for interpretation or for criticism.

This does not profess to be a treatise on vocal culture. That topic, however, has not been entirely neglected. The chapter on Vocal Technique is thought to give as minute and extended directions as will be practical to the ordinary non-professional student. These exercises need, of course, to be abundantly illustrated and thoroughly enforced by constant and protracted drill. Most of the passages quoted throughout the book, in illustration of rhetorical principles, may also be used to enforce the elements of vocal culture.

Parts of the chapter on Vocal Technique may be studied before taking up the work as a whole in order to secure a better basis for drill in voice-culture. In that case it should be carefully reviewed when reached in its connection, and the parts that were at first omitted should now be thoroughly studied, that the student

may see the true relations between the physical and the psychical. Vocal culture is introduced after expressional analysis, in the systematic treatment of the subject, for a definite reason. It is believed that the physical side of the work can be studied most profitably after the mental. By this it is, of course, not intended to maintain that one shall have no knowledge of voice at an earlier stage—the more the better—but the refinement of vocal action itself can be secured only by the trained mind. Thought must lead, and must dominate the utterance. The body is the servant of the soul. It is assumed that before reaching the point in college or seminary at which this analysis of the properties of thought as related to utterance will be most useful, the student will have had some training in the use of voice and in the management of the entire body for the purposes of expression.

This is not a work on orthoëpy. The elements of the language are supposed to have been mastered, so far as a student in college needs them; and for the use of teachers there are abundant and valuable works on this subject.

It has not been designed to make this a reader, in the ordinary sense. Hence there will not be found in this book illustrations of exercises designed for practice in the elements of articulation and the simpler forms of word-calling. It is lamentably true that many students enter college, and are graduated therefrom, who cannot pronounce words fluently. For such this book does

not propose any remedy, except that which may be indirectly given through stimulating the mind to the better grasp and measurement of thought.

Again, it has not been thought needful to fill this little volume with choice extracts from literature; a few are introduced for purposes of immediate illustration. Fine collections of extracts from the masterpieces are accessible to all; and any of these may be used in connection with this work. However, in this day of cheap publications, when an entire oration of one of the great masters, a complete play of Shakespeare, or a whole essay of Carlyle or Macaulay, may be purchased for a few cents, it is more advisable that the student should provide himself with these complete works to accompany a guide in the study of delivery. In our judgment, much harm has been done and much hard work wasted, in the attempt to teach expression through short, detached extracts,—mere fragments of a self-consistent whole. The broader analysis of the entire article or speech must precede any intelligent and valuable study of its choicest passages.

The author's classes have found much valuable material for the study of vocal expression in Genung's *Handbook of Rhetorical Analysis*. Extracts even better for our special purpose can be found; and it is hoped that this analysis of rhetorical and vocal expression may soon be followed by a companion book, giving selections especially favorable for this kind of work.

Gesture is not fully treated here. Others have de-

veloped, and are developing, that department of the work. Assuming some technical practice on the basis of other text-books, or of instruction accompanied by living example, this book contents itself with a few hints on Gesture as Figurative Language.

Some repetitions will be observed in these pages. In practical work students need to have certain fundamental things kept constantly before them; and this is a student's manual. The writer feels himself the teacher, who is talking with his pupils, and repeating when necessary.

In the preparation of such a work many sources of help and inspiration must be acknowledged. The author desires to make special mention of two of his teachers: the late Madame Seiler, whose personal instruction in the singing voice has been of the greatest assistance in formulating the technique of speech; and Professor S. S. Curry, Ph.,D., of the School of Expression, Boston, whose class-room expositions of the Delsarte philosophy are very helpful, especially in applying the principles of pantomimic training to rhetorical delivery. Mention should also be made of Professor G. L. Raymond's work, entitled "The Orator's Manual," and of Professor A. M. Bacon's "Manual of Gesture," which books it has been the author's privilege to use in his classes, and which he commends, for preparation and comparison, to students who shall use this book.

The chief inspiration has been drawn from those for whom, especially, this work has been undertaken. The

main ideas of the present volume were presented to the author's own students in the Spring of 1888. The work has therefore been tested by actual use, and has had the benefit of criticism from those for whom it was designed and from many others.

It is not supposed that the present edition is free from defects, nor is it thought that the subject has here attained a complete and symmetrical, or even a wholly self-consistent, development. The last word on this broad and subtle theme of expression will never be uttered. It is hoped, however, that there is here presented a rational, comprehensible, and fairly consistent method of expressional analysis, which may stimulate deeper and more successful study in this most fruitful field.

It is sometimes said that the age of oratory is past. Our own belief is that there never was a time in the history of the world when more people were influenced by public speech than to-day. Oratory is not dead. It may take on new forms and manifestations of life; its methods may change. We are not in these days so much thrilled by the extraordinary or tickled by the artificial. The conversational, the simple, the direct, is now accepted as the normal; and this is a sign of health in the popular taste. It indicates that the great mass of listeners are exercising, as never before, a wholesome criticism upon public speakers, and that there is a naturalness of approach, a community of interest, between orator and audience. These facts seem to us

to justify the analytic study of oratory as one of the departments of liberal culture. The mountain peak does not rise from a low plain; nor does lofty and noble eloquence rise from the dead level of an unappreciative and unsympathetic populace. The scientific and critical spirit of our day cannot destroy, it will only rationalize and refine and elevate, this most practical, most popular, and at the same time noblest, of the arts. The greatest questions in statesmanship, sociology, philanthropy, and religion are pressing upon us; nor will they be settled by the pen alone. The human voice is the great instrument for the communication of practical and vital truth. Furthermore, it is not alone in oratoric or forensic use that this divine gift of speech finds its justification and makes its appeal. The uses of a clear, discriminating, sympathetic, and ennobled style of conversation are as varied as are the interests of human life.

For orator and listener, for teacher and taught, for every citizen and every member of society, something of real and practical value may be gained from a study of the properties of thought as related to utterance.

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INTRODUCTION.

CHAPTER I.


RELATIONS OF THE SUBJECT.

What a piece of work is man!

—*Hamlet II., 2.*

VOCAL EXPRESSION has obvious relations with psychology and with physiology. Speech occupies the meeting ground of the mental and the physical. The laws of thought as related to utterance might be considered a form of applied psychology; and the action of body and voice in connection with the highest function of a rational being, communication of thought, must be considered one of the noblest and finest departments of physical activity. On both sides its connections, when fully traced, involve much of delicate and painstaking research; yet, its practical nature and its universal application make many elements of the subject appear so perfectly obvious and commonplace, that it is often found difficult to gain for it that attention which its merits demand.

The *physical* preparation for speech brings with it advantages so apparent that it is scarcely necessary to designate its place in a course of practical training, or invite attention to its aims and to the benefits which it confers. Grace and suitability of action, purity, ease, fullness and variety of tone, and the incidental benefits



to respiration, circulation, and general physical vigor—all these have of late years been made so familiar to us, and are so palpably reasonable, that it has become almost a work of supererogation to press their claims.

Not quite so clear or tangible are the place and claim of the other branch of the elocutionary art—the **analysis of thought through tone**.

Considered by itself, it is one of the departments of the study of language, and might find a place and yield some benefit at almost any point after structure of sentences has been mastered. Its benefits will be much greater when the student has gained some knowledge of formal *Rhetoric*, and has begun, at least, to appreciate the literary spirit. It will yield its finest and fullest fruits in a mind thoroughly cultivated by a variety of studies, broadened and quickened by experience of men and affairs, mellowed by human sympathies, inspired and elevated by noble purposes.

Practically it is best to begin the study early in the college course.

It is for the present assumed that this subject has the most natural connection with rhetorical and literary studies, and it is hoped the considerations here presented will justify this view.

Observe, first, a few general facts regarding expression, and later, some of a more particular nature.

I. GENERAL CONSIDERATIONS.

I. Elocution, or oral expression, presupposes, of

course, some thought to be expressed. Delivery does not make thought, nor in any sense supply its place. Those entertainments which consist of a display of voice and gesture, of dramatic representation and startling stage effects, may be elocutionary in a sense, but do not belong to that which is of interest to thinking men with something to say. Agreeable sounds and combinations of sound are *not* the *end* in speech, even in the sense in which they are such in music. Neither amusement nor æsthetic satisfaction meets the requirements of rhetorical delivery.

Elocution regards first of all the **thought** and views the thought as being in the **process of communication**. In order to be communicated it must first be formulated in the mind of the thinker, *i. e.*, prepared for *statement*, with regard always (a) to the *intrinsic properties of the thought*, (b) to the speaker's *subjective relation* to the thought, and (c) to his purpose to produce a given effect *upon the mind addressed*. It is thus, primarily, objective rather than subjective. It conforms itself to the principles of logic and of rhetoric, not to the whim or feeling of the speaker. It is a matter of *thought-measurement*, and of adaptation of means to end.

2. Vocal Expression regards the thought as **addressed to the ear**; hence it employs as its media all the varied properties of tone through which the human mind can reveal itself, giving a wider range of *means* than writing—all that writing can give and much more.

Elocution, then, in the best sense, is the study of *thought* in its connection with vocal expression, or of **thought through tone**.

3. Observe two general ways in which vocalized thought **modifies written thought**. These will give us a better notion of the vital connection between elocution and rhetoric.

A. Vocal utterance often produces changes in the **structure itself**.

The ear can receive but one word at a time, while the eye can take in a group of words, often an entire sentence, at one glance.

The attention of the listener is carried steadily forward, as fast or as slowly as the speaker may choose to move.

The silent reader, on the other hand, is free to pause and cast his eye back over the preceding sentence, paragraph, or page, and so gather up the thought anew at every difficult junction; or he may go as rapidly as possible, not stopping for any reflection or review. Pauses there may be, indeed, in oral delivery, but they can be utilized by the listener only through an effort of memory, recalling and combining. Listening to speech is like reading from a book held by another person who should uncover one word or phrase at a time, and at every pause shut the volume before you. Think how much more mental effort would thus be required, and how much more simple, straightforward, and logically progressive must be the style in order to be retained in

your mind. A diffusive, involved style, if it should be so read, piecemeal, would baffle almost any attempt. If ever a person does attempt to speak in such a diffusive style, his listeners usually get only a general and confused idea of his meaning. Such productions—virtually essays—are, it is true, often delivered as orations in college exercises and, rarely, from the literary platform, but they always seem vague, distant, and complicated. They never have the telling force of direct, sententious talk.

The essay style in sacred eloquence has done much to remove the pulpit from the pews. Such direct and simple style as that employed by Finney, Spurgeon, Talmage, Moody, whatever defects it may possess, always stands out clear and strong, and produces a marked effect. It is not to be thought that the essay or lecture style has no place in public address, or that the extempore method is always most effective. There are great dangers connected with the so-called "off-hand" style, dangers which a habit of careful writing will avert. All that is claimed here is that the limited receiving capacity of the ear **reacts upon style** favorably, demanding clearness, conciseness, directness, logical sequence: and that it economizes the receptive energy in cases that must employ a more difficult style. What lawyer dares to read an essay to a jury, or to talk in an elaborate, intricate style? On the other hand if the necessities of the thought do require a more involved style of writing, delivery can **compensate** for

this by more skillful grouping of phrases and clauses, by significant *inflections*, and especially by variations in the *rate* of utterance.

The student should train himself in two things, (1) to *hear as many words* as possible with one mental effort, grouping and arranging while he listens, (2), to regulate his *writing* by mentally *hearing* (or actually speaking) every sentence as it flows from the pen. The ear thus sits as a "governor" on a steam engine "regulating the supply of steam according to the resistance to be overcome."

B. Modifications of thought may be **implied** and virtually incorporated by the tones of the voice, thus assisting us fully to interpret another.

This second effect is produced chiefly by **variations of tone**. These modifications may be so strongly implied as to become virtually incorporated into the thought itself. The tones thus assist (a) in *interpretation* of what we hear, (b) in *conveying fuller meaning* when we speak. Such incorporation could be found in almost infinite variety, and illustrated by numberless examples. A few obvious cases are the following:

(1) **Additional matter implied.** A person quoting some strong utterance will often supply *in actual words* a thought which, in the original utterance, was only implied by an inflection.

Examples: "Beware the ides of March." "Chew

upon this." "My blessing season this in thee." "Tell me, good Brutus, can you see your face?"

(2) The thought may as often be **weakened**, as in rendering a compliment tardily or indifferently; as, "He spoke very well."

(3) The tone may suggest **comparison**, as, "This is my view."

(4) It may be **intensified** or energized, as, "*never*," or, it may be

(5) Clothed with the weight of **dignity or authority**, even as much as by an additional formal statement of vested power; such must have been our Lord's "Verily, verily."

(6) The tone may imply an **emotional significance**, as, "Do not leave me here."

Examples.—Find or make illustrations of these six modifications, and of as many others as you can discover.

Now in listening we do unite with the bare image or predication, as contained in the written words themselves, such meaning as the tones impart, thus enlarging, intensifying, comparing, restricting, or, as in the case of irony, absolutely inverting, the meaning which the words as printed would convey. Furthermore, we add to our modified conception of the thought as an objective product some estimate of the **speaker's subjective relation** to the thought, *i. e.*, his feeling or interest in it.

This significance, which we thus attach to tones, is

for the most part recognized intuitively. There is a natural symbolism in sound, as there is in action; the one appealing to the ear much as the other does to the eye. There is also, perhaps, a small percentage of effect resulting from meanings which men have conventionally agreed upon. However derived, these effects of tone are **real comments** upon the thought. This is true in regard to the interpretation of other people's thought as heard. It is equally true, and of more present interest, as constituting the basis for the study of practical expression, that when we seek to express thought by our own voices, we do add to the mere written words many accompanying thoughts and comments. These additions, direct and parenthetical, if written in full, would quite swamp the thought of any ordinarily suggestive paragraph. The practical effect of such needless oral amplifications may occasionally be witnessed in some garrulous person who, while talking, "thinks aloud." Though these accompanying comments and reflections are usually not to be spoken, they are ordinarily to be thought. In a reasonably expressive paragraph or sentence as many words will be **implied**, on an average, as are spoken. These implied additional words, if **distinctly thought** at the moment of uttering the others, impart to those spoken a fullness of significance which can scarcely be realized in any other way. The measurement of these mental processes and the noting of them in suggestive hints accompanying the text, constitutes **expressional**

paraphrase, which will be developed in connection with many parts of this book.

Oral communication, then, supplements rhetoric by adding, at the least expense of time and attention, much real meaning, often not the least important part of the thought. Even a gesture may signify more than could be told in a whole paragraph. Illustrations of this may be seen daily in the movements of the hand, shrug of the shoulder, carriage of the head, elevation or contraction of the brows, and the like.

Examples.—Recall or imagine expressive gestures and tones, reproduce them, with explanation of circumstances if necessary, and *translate* the action into words.

PROOFS OF THIS RELATION BETWEEN MATTER AND MANNER.

(1) The most obvious proof of this proposition, that oral delivery supplements rhetoric, is found in the familiar fact that we ordinarily feel satisfied as to a person's real meaning only after conversing with him. The exceptional cases in which tone and manner confuse rather than clear the sense, only prove their real significance and show the proportion of effect which we intuitively accord to them.

(2) An oral recitation, if you can eliminate embarrassment and other disturbing influences, will give the most satisfactory exhibition of the student's knowledge of a subject.

(3) In an important law case the essential testimony

is produced by the speaking witness rather than by deposition, because the manner of the witness is a factor in determining his fitness to testify and the accuracy of his knowledge; and it will often be observed that an unlucky pause, or a timid inflection, or a downcast eye, will at once demand additional questions and statements.

(4) A popular lecture, address, or sermon would lose a very large portion of its significance by being printed; and yet such speaking is not mere clap-trap. By personal enthusiasm, magnetism, and full expression, the popular orator does vastly more than amuse. His manner is a teaching. His presence and voice form a real, and in many cases, an essential part of the thought.

With all reverence we may refer to the Perfect Teacher. He left no written treatise, nor ever, so far as we know, read a lecture or a sermon. He made the great addition to the written law by personal intercourse with men, by talking with the woman at the well, by familiarly addressing the throngs that covered the banks of Gennesaret.

Expression is often thought to be merely the result of natural gifts, the manifestation of genius. So, perhaps, it is in its highest form; but, like most other gifts, it may be indefinitely cultivated where it is present, and may usually be developed even where seemingly absent.

In order to have free and full expression, two things are necessary:

1. One must have something to say, and have the *disposition* to communicate.

2. The *channels* for communication must be so prepared that the thought shall flow with a fair degree of spontaneity.

The first requisite is presupposed, as a matter of course; yet it sustains an intimate relation with the second. The relation is one of mutual assistance—of interdependence. It is, perhaps, as true that the opening of the channels for communication affects both the disposition to communicate and the thought that shall be uttered, as it is true that the thought in the mind and the impulse to utter it provide a way for such utterance.

II. SOME SPECIAL FEATURES IN THE STUDY OF VOCAL EXPRESSION.

In a rational being all physical activity should be under the direction of the mind. This is not to ignore the province of unconscious and reflex action. We recognize the domination of the physical by the mental in direct conscious volitions, and also in the formation of those unconscious acts which have become habitual. The capability of forming habits, with definite purpose to utilize the habitual action, is one of the distinguishing powers of man. And the cultivation of those conditions and habits from which desired actions shall pro-

ceed spontaneously is the end in the larger part of all the physical exercises connected with the preparation for speech.

Broadly, then, we may say that, so far as expression is concerned, every movement of the body, whether directly volitional or only habitual, is dominated by the purposes of the mind. The intelligence perceives some effect to be produced, and knows that this effect can be produced only through the mechanism of the body. The complicated machinery of vocalization acts in response to mandates from the unseen, unconscious self. On the other hand, physical habits, once induced, greatly affect the action of the mind itself; hence the vast importance of correct physical habits, even in the light of purely intellectual activity and achievement.

Mind and body so react upon each other that we may not say this part is only physical; that, simply mental. Each throb of feeling, though its cause be ~~only~~ spiritual, moves sensibly some portion of the physical frame. It shows itself in quickened pulse, in heated brain, or starting perspiration, or contracting muscle. The world's great poet has said:

And when the mind is quicken'd, out of doubt,
The organs, though defunct and dead before,
Break up their drowsy grave, and newly move
With casted slough and fresh legerity.

Hen. V.; IV., 1.

With equal truth the converse may be said: that when the *organs*, "tho' defunct and dead before," re-

ceive a quickening and a strengthening, their influence *reacts* upon the source which started it, the *mind*. Every power of the body is the channel for the outflow of some life and action of the soul. There lie in every nature hidden springs of thought, emotion, and activity, over whose mouths the *débris* of inaction, inefficient will, or ignorance, or evil habit has accumulated so as to choke the natural flow. But once remove obstructions, and the clear, refreshing stream appears to draw upon its source, until the stagnant pool becomes the living fountain.

A twofold training of the man is thus contemplated in the study of Oral Expression. It includes (a) the measurement of thought as in process of communication, or, the analysis of the expressional elements of thought; (b) the mastery of the physical means of expression. Both of these—the mental and the physical training—together constitute the **technique of expression**.

This book is concerned more especially with what may be called the mental technique, or the mental side of technique. In this, as in all technical development, the true object is the **establishment of normal conditions**, out of which rational expression shall come spontaneously, with freedom, ease, and precision, because both mind and body are working most economically, that is, in conformity with ascertained laws of nature.

In the establishment of physical technique many

movements of muscle, many actions of nerve, are required, which seem to have no direct outcome, but are only preparatory. They are meant to induce that suppleness, precision, elasticity, and strength which will render their action prompt, accurate, and reliable. So in the development of the mental technique of expression. Many mind-movements in the measurement of effects—in analyzing, translating, restating, inverting, expanding, contracting, and the like, are necessary to secure that flexibility, versatility, and spontaneity which shall render possible the quick action of perception, reasoning, imagination, emotion, and volition, upon which will depend a versatile and effective expression.

The relation of the two elements in this technical development will appear as we proceed in the study. Let it here suffice to say that the **mental must lead**. Thought-measurements must be made first; and secondly we must find what properties of tone and action naturally fit and represent these properties of thought.

And yet these two departments are not separated, nor is either of them made matter of mere mechanical analysis or dissection. The physical and the mental elements of technique are continually interwoven in the process of actual expression, or, more properly, they are welded together under the heat of fresh and vivid impulses of communication. Natural habits, both physical and mental, once started, tend to acceleration, and they move on with a self-developing momentum. Much stress is laid, at the outset, upon the

development of *normal conditions*, both of mind and of body, because only by this method can we hope for the growth of any habits of expression which shall be either wholesome or valuable.

We shall take up, first, the moods of utterance, treating of purpose in speech, then each mood separately, in the details of its application, giving, at each step, the property of tone and action naturally suiting it; afterward, some study of the General Properties of Utterance; and lastly, some hints on Individuality in Utterance, and on Criticism.

All work that points towards art must find its final justification in practical application; and this will be fully tested only by criticism. Many of the divisions and subdivisions in the expressional analysis may at first seem to be more minute than practical. Experience has proved, however, that the theoretical discriminations are not more minute than are the corresponding properties of tone which are demanded by a sensitive ear and a refined literary taste. If at first some distinctions seem "more nice than wise," the student will kindly remember that this is a common experience, and that a little familiarity will render perfectly plain things which at first may have seemed obscure.

CHAPTER II.

MOODS OF UTTERANCE.

In every work regard the writer's end.

—*Pope.*

WE have glanced at some of the principles underlying vocal expression of thought, and have seen that there are two departments in the study, the mental and the physical. The logical order is: first, the thought, viewed in the light of the **purpose** for which it is to be communicated; then, the means of accomplishing that purpose; rhetorical, or thought-measuring processes first, afterward the thought-figuring properties of tone and action.

Purpose is made the basis of classification, analysis, and practical study because it is regarded as the germinal element, the regulating principle, in all communication. By "Mood of Utterance" is meant, subjectively, the intention on the part of the speaker to produce a given effect in the mind of the listener; objectively, it is that property in the utterance which expresses this purpose. The subjective and the objective ought, of course, to agree: perfect agreement would secure perfect manifestation of thought, that is, perfect expression. That such perfect agreement is not often found, the observation and the consciousness of every careful student will attest. The special business of criticism upon delivery is to point out the agree-

ment or disagreement between the thought as conceived and the thought as expressed. A true basis for criticism, then, will be maintained by showing at every step the connection between the subjective element as found in the *purpose* of the communication, and the objective as discerned in the *properties* of the utterance. The study, thus pursued, will on the one hand stimulate the most searching analysis of the thought, and on the other hand secure natural and effective expression, which is but the embodiment of the speaker's purpose.

Purpose in utterance may be viewed—

I. With reference to Extent, as

1. *Special*, applying to the smaller divisions of the thought as contained in the paragraph or sentence.—This might be called the *immediate* purpose.

2. *General*, applying to the larger divisions, or to the article as a whole.—This might be called the *final* purpose.

II. With reference to the Type.

1. Deliberative or Formulative, addressing the faculties of perception, and aiming, primarily, to present thought-elements discretely, not in connections or relations; employing the tone-element of Time.

2. Discriminative, addressing the reasoning powers and aiming to show *relations* of thought;—specially symbolized by the tone-element of Pitch.

3. Emotional, addressing the sensibilities and seeking to excite feeling;—marked by Quality, or "Color" of Tone.

4. Energetic, or Volitional, addressing the will and attempting to persuade or dominate;—indicated by the tone-element of Force.

Of course, different purposes will often mingle at the same instant, and the central purpose may change sometimes with great rapidity. But, however frequent the changes of leading purpose, or however complex the motive at any instant, there must be in rational thought at every moment *some predominant motive* and purpose. This ruling motive the intelligent speaker always knows in the case of original thought; and to discover it in the case of quoted or written thought, is the business of the intelligent and sympathetic reader.

The fact that different purposes usually, perhaps always, co-exist and affect one another, may, indeed, render the analysis more difficult, but not the less necessary. The study of anatomy must proceed by tracing the different systems separately, though life employs them all in combination. So analytic study and criticism of expression must often trace separately these different properties of thought, which in live utterance assert themselves in combination, showing the consistency of an organism and the force of vitality.

Reasons for making a Distinction between Deliberation and Discrimination.

It will be observed that Deliberation and Discrimination are alike in that both address the intellect rather than the sensibilities or the will. They differ in this:

Deliberation addresses the *perceptive faculties*; it presents things which are to be recognized rather than reasoned upon. Discrimination is concerned with the *rational* rather than with the perceptive faculties; it presents the relations of facts and truths and invites the listener to reason upon them.

Another reason for making this division is the difference, already apparent, in the means of expressing the two. Deliberation is shown through Time; Discrimination through Pitch.

A third reason is one of convenience. The class of utterances which primarily address the intellect is so large that it is found much easier to treat them in two main divisions than in one.

Considering these two moods, however, as philosophically one, inasmuch as both appeal to the same department of the mind, we should have but three essential classes of utterances, the Intellectual, the Emotional, and the Volitional.

This analysis according to the grand divisions of the mental faculties, is made the basis of the main divisions of this book.

Action naturally suited to the different Moods.—Composure, ease, and firmness are the general properties of action expressing **Deliberation**. They express self-possession, with a readiness to open and unfold ideas. The gestures are less frequent, less varied, less intense, and less expressive of feeling than in the other moods. Deliberative action, like "Time"

in the voice, is the most negative form of expression.

The gestures most natural for deliberation are those which indicate, open, reveal, or present. They are intellectual, unimpassioned, usually simple and small.

In the limited use of gesture, which is appropriate to the Deliberative Mood, the *position of the body* becomes specially important. This should as a rule be reposeful or moderately animated.

Discriminative Gesture often consists in **opposition** or **contrast** of **movement**. Contrast in gesture, as in inflection, is a natural expression of antithesis, which underlies most discriminative utterance. Gestures of discrimination are likely to include indication, detection, and especially contrasted affirmation and negation.

The pantomimic expression of **Emotion** is almost too broad to be given in any single term. It consists, generally, in changes of posture, and in the special positions and **textures** of the different parts of the body, especially of the face, shoulders, and hands.

The attitudes of animation, antagonism, and recoil in different degrees are often effective; so are such gestures as those of caressing, assailing, rejecting.

Energy is expressed through gesture by **directness**, **strength**, and **rapidity** of action, always proportional to the degree of energy, as indicated by the voice. Gestures of affirmation prevail.

(1) "General Force," or that which applies to the thought as a whole, is expressed more by strength of

posture and carriage of head and chest; (2) "Stress," or the more particular application of energy, is shown more by specific gesture.

Final and Immediate Purposes, as Governing Analysis.—In determining the dominant purposes in an article or a selection, the analysis may regard two things: 1st, the general or final purpose in the article as a whole; 2d, the special, or momentary purposes, which will measure the direct and immediate motives in separate portions—as paragraphs, or sentences—taken by themselves. The momentary will usually be decided in the light of the final, which should, of course, be determined first.

The *immediate purpose*, rather than the final, *governs the utterance* at each point, because the immediate effect upon the hearer is to be produced by directly addressing at each moment one faculty or another.

Often it will be impossible, without prolonged study and reflection, to decide satisfactorily upon these "moods"; but renewed attempts will surely bring facility; and the process, if continued until the mind works in this analytic way with some freedom and spontaneity, will effectually prevent imitation, and will do much to secure individuality and genuineness in interpretation.

While considering the moods in this broader view, it will be helpful to keep in mind the equally broad divisions of tone-properties, already mentioned under "Type." In the following chapters the more specific

applications of the one will be joined with the more minute measurements of the other.

In order that the analysis might be tangible and practical, we needed just here to premise as much as we have given with respect to the general properties of tone and action that fit, respectively, these different moods of utterance.

Sequence of Dominant Moods.—Orderly thought will usually reveal a logical sequence in the dominant purposes of speech. The most natural order is: first, presentation of thought-elements, facts, truths; next, discernment of relations, reasoning on the thoughts presented; then excitation of feeling by presenting facts and truths in their emotional bearings; lastly, the focalizing of thought and feeling upon some practical end, reaching the climax of soul-action in volitionality. Hence, energy must be studied in reference to the emotional properties which prompt it; and in reference to the deliberative and discriminative properties of thought, which give rise to the emotion.

Illustrations of different moods of utterance may be found by analyzing almost any speech in which appear the purposes of information, or statement of fact; of discrimination, or discernment of relations; of appeal to feeling; and incitement to action.

Take, for example, Mark Antony's funeral oration over the body of Cæsar. Consider all the circumstances and see the need of these different elements at different stages of the address. At first, he must sim-

ply state to the excited populace the reasons for his appearing before them, and his personal relation to the dead man. This he must do without calling up any comparisons or contrasts, without manifesting any particular emotion himself, or saying anything that shall cause any excitation of passion in the crowd. It is but plain, simple statement of facts. This is the mood of Deliberation, the annunciatory or declarative mood.

Soon, however, he finds it necessary to present considerations which suggest ideas in distinct relations, especially that of comparison and contrast, which appears so prominently in the discussion of Cæsar's alleged "ambition." This is done so adroitly that you scarcely see at first the entrance of another motive or purpose; but soon you discover the momentary predominance of the mood of Discrimination. Bare statement of separate facts, comparatively unrelated, or at least presented for separate consideration, has now given place to the presentation of *related* facts, with the evident purpose of having them considered in their relations.

When he appeals to the popular love for Cæsar, it is with evident intent to awaken emotion. Facts, separate and related, have led to this, but now his object is to move the sensibilities. Hence we merge into the Emotional Mood, the immediate, momentary purpose being to manifest his own feeling (by pretending to conceal it) and to awaken similar emotions in his auditors.

But the orator has not finished yet. Facts, rela-

tions of facts and truths, even deep feeling, do not exist for themselves, but for some ultimate use to be made of them. There is something *to be done*. The **will** must be aroused and guided, either directly or indirectly. The speaker's own will now bears upon the will of his listeners. This energizing force, this evident purpose to move the audience to some resolution, or voluntary attitude, or definite action, characterizes and names the Mood of Energy.

Thus Antony has passed, by distinctly traceable steps, through the different Moods of Utterance, appealing, first to the intellect, by facts, separate and related, then to the sensibilities, and lastly to the will. He has addressed in turn every faculty of his hearers, and by observing the natural order of approach, he has captured the very stronghold of the enemy, he has accomplished the greatest feat possible to mortals, the moving of an antagonistic will. He has shown himself an orator.

So did Wendell Phillips when, facing the angry crowd in Faneuil Hall, he turned them from the attitude of sympathy with the murderers of Lovejoy to that of toleration or even enthusiasm for the cause in which the martyr had died.

So did Beecher in his famous address at Liverpool when he found the people of England adverse to the cause of the United States government during our civil war, and left them enlightened, persuaded, convinced,

changed, largely, in their attitude toward our government.

But it is not alone in what is technically called oratory that the skillful use of these moods of utterance may be discerned. Essays, letters, any form of communication may embody them.

An analysis of the fifteenth chapter of First Corinthians will reveal similar progression of thought through these different moods, demanding, in turn, the varying properties of utterance which it is the business of elocutionary analysis to point out.

In the chapter referred to, the first eleven verses are predominantly deliberative; verses 12-23 partake more of discrimination, giving definite relations of ideas; the same will be found to predominate in verses 35-49; emotion appears as the leading characteristic in such passages as verses 55-57; while the closing verse of the chapter is plainly energetic, being designed to bear upon the will and move to definite attitude and action.

The analyzing of speeches, articles, and special passages in literature of almost any form, will develop an insight into the dominating purposes, which change frequently, and sometimes almost imperceptibly, but which give a rational basis for determining the requisite properties of utterance, either in reading or in speaking. It cannot fail, if conscientiously done, to awaken the general logical and literary sense, while it directly prepares for oral expression.

The simple types must be studied separately before

their combinations can be profitably or rightly considered.

It is not to be thought that the *same order* is always observed, the point is that in rational utterance there is *some* discernible *relation* between the predominant purposes.

The student needs to practice for some time on this broader analysis by moods, before taking up the different moods in detail. This stage of the work answers to "outlining" in written rhetoric.

A convenient way of *marking* the outline analysis by moods is to place upon the margin of the text the following symbols: capital D for Deliberation; S for Discrimination; O for Emotion; and N for Energy. These will indicate the prevailing purpose or mood in the passage so marked. Noticeable secondary elements may be expressed by adding small letters in connection with the capitals. Thus, capital D with small *o* will mean that the passage is prevailingly Deliberative, but perceptibly marked with Emotion. *Dn* will indicate a secondary Energy in the Deliberative passage. Obviously, all the moods may be mingled in this way, and it is practically important to trace these strong secondary elements.

It will sometimes be difficult to decide which is principal and which is subordinate. Thus, for instance, many utterances which seem from their diction to be Deliberative, are yet in their intent somewhat volitional. This is noticeably true of many declarative statements

as to practical duties, responsibilities, and the like.

EXAMPLE.—Public duty in this country is not discharged, as is so often supposed, by voting. . . . The citizen who supposes that he does all his duty when he votes places a premium upon political knavery.
—*Curtis.*

In this case it is difficult, even by studying the context, to decide whether the words are uttered for the purpose of laying down an important truth to be received by the intellect, or of rousing citizens to the discharge of their duty. If the former is the leading motive the utterance is Deliberative; belonging to the strongest type of Deliberation, namely, the Propositional. If the latter, it is Volitional or Energetic. Practically one can usually decide as to the predominance of the two elements, Deliberation and Energy, by noting these differences: Deliberation is didactic; Energy hortatory. Deliberation presents facts rather than truths; Energy deals with truths supposed to be already apprehended, but needing to be impressed. Deliberation is more particular; Energy more general. The one is explanatory; the other appeals to the intuitive perceptions.

The following are good extracts for analysis as to moods: Cassius' instigation of Brutus, in Julius Caesar, Act I., Scene 2. Brutus' reflections on the assassination, Act II., Scene 1. Cæsar induced to go to the capitol; Act II., Scene 2. The trial scene in the Merchant of Venice, Act IV., Scene 1. The Bunker Hill Monument orations and the oration on Adams and Jefferson, by Webster; Burke's speech on American Taxation; Macaulay's essay on Milton and the one on Lord Clive; Thackeray's Roundabout Papers.

Fine extracts are contained in Genung's Hand-book of Rhetorical

Analysis, and some admirable short speeches, entire, in Prof. Frost's Inductive Studies in Oratory. The more miscellaneous, but finely selected, pieces in Cumnock's "Choice Readings," as in a collection under the same title by Fulton and Trueblood, will furnish good material for analysis. In fact, there is practically no limit to good, available literature well suited to this use.

CHAPTER III.

EXPRESSIONAL PARAPHRASING.

Bring me to the test,
And I the matter will re-word; which madness
Would gambol from. *Hamlet III., 4.*

THE true purpose in all expressive reading is **interpretation**. This word, in its original significance, indicates translation. All attempts at interpretation rest upon the essential principle of translating, or carrying over into some familiar realm of experience, observation, and communication, things that are found in some less familiar realm. It is progress from the less known to the better known.

When ideas or thoughts are translated into *words* other than those in which they are originally found, the process is called literary translation, or paraphrase: when translated into bearing, attitude, and gesture, the process might be called pantomimic paraphrasing; translation into tone becomes vocal paraphrasing, or vocal expression.

Expressional paraphrase should include all the essential elements of literary paraphrase and should add such comments as will reveal the author's purpose in the utterance, and the relations of the speaker or reader to the thought, to the occasion, and to the audience.

That is, Expressional Paraphrase adds to literary the personal and subjective elements of thought, or the reader's personality. This process of paraphrasing, broadly treated, constitutes a large part of the general mental preparation for expressive utterance. It should accompany the analysis by moods, and should be employed freely, even before the different moods of utterance are taken up in detail.

Some of its connections with the various processes of formal rhetoric may be noted. It will largely employ synonyms, but not directly for the purpose of technical study of words; synonymous expressions will be employed, both to test the student's grasp of the thought and to encourage and compel an *absorption* of the thought. More broadly, paraphrasing in some of its more prominent applications will be found similar and supplemental to some of the fundamental processes of composition and analysis. Thus, condensative paraphrasing corresponds to outlining, paragraphing, and the testing of the unity of thought. Expansive paraphrase, or the mental expansion of the thought, is a practical application of the process of amplification, though much more rapid and economical. Elliptical paraphrasing is one of the finest practical tests for the property of suggestiveness,—one of the most important factors in all rhetorical problems.

As a disciplinary study, pursued in this way, its value is certainly not second to that of ordinary rhetoric. It is superior in so far as it demands the practical appli-

cation, and ultimately the spontaneous assimilation, of rhetorical principles.

In this work the imagination is not more used than the logical faculties of comparison and condensation.

The most economical way of testing the use of words, especially as to the intonation they shall receive, is for the speaker to state to his own mind explicitly and definitely the *purpose* for which he speaks. This principle, applied broadly, as to the motive or end in a sermon or platform address as a whole, would be quite obvious; it is not quite so clear when applied to the shorter portions of speech. In regard to these it is often assumed that there must be an unconscious expression. Again, it is acknowledged scholarship to choose *words* definitely and purposely, even though such painstaking choice should retard, for the time, the spontaneous "flow" which should characterize good writing. Is it any less disciplinary or any less useful to choose the *manner of uttering* words? Not only is it true that "manner is matter;" it is also true that very often manner is much more important than matter; *i. e.*, it makes much more difference *how* one speaks than *what* one speaks.

To choose means of expression as to movement, inflection, etc., by arbitrary standards or by imitation, would surely result in stiffness, shallowness, and affectation in delivery. The utterance always *must* be the reader's or speaker's *own measurement* of the thought. To secure this individual, independent inter-

pretation, and to ensure a fresh realization, at the moment, of the significance and bearings of what one is saying—this is to prepare for genuine expression. And for this nothing is a greater help than an expressional paraphrase.

In connection with each of the moods of utterance we shall apply this principle of paraphrase.

The real purpose in utterance may often be more clearly seen by *changing the phraseology*. Two reasons may justify such changes in the words: to make clearer, by comment, addition, or alteration, the thought contained in the words uttered, considered apart from the personality of the speaker; and to show more fully the speaker's attitude and relation toward the thing said or toward the person addressed. The first of these two purposes will give rise to what we may call *objective* paraphrases; the second will occasion those that are *subjective*. In either case the reader may gain a more vivid and complete impression, as a condition favoring full expression.

OBJECTIVE PARAPHRASE.

Objective paraphrasing calls attention more to the circumstances and external relations of the thought, and less to the speaker's personality as connected with it. The objective is more explanatory, more intellectual, dealing more with the reason of the case, and less with any emotion or enthusiasm in the utterance; hence the objective, as a rule, naturally precedes the subjective.

In the following passage Brutus is represented as expanding the thought of the first clause in a soliloquy which very coolly reasons upon the proposed death of his friend, Cæsar, setting forth to his own mind causes, conditions, and results. This is almost a typical case of objective expansion, made by the poet himself. In many cases similar amplification must be mentally made by reader or speaker, in order to suggest the full force of a brief, condensed sentence.

Brut. It must be by his death: and, for my part,
I know no personal cause to spurn at him,
But for the general. He would be crown'd:
How that might change his nature, there's the question:
It is the bright day that brings forth the adder;
And that craves wary walking. Crown him?—that;—
And then, I grant, we put a sting in him,
That at his will he may do danger with.
Th' abuse of greatness is, when it disjoins
Remorse from power: and, to speak truth of Cæsar,
I have not known when his affections sway'd
More than his reason. But 'tis a common proof,
That lowliness is young ambition's ladder,
Whereto the climber-upward turns his face;
But when he once attains the utmost round,
He then unto the ladder turns his back,
Looks in the clouds, scorning the base degrees
By which he did ascend. So Cæsar may;
Then, lest he may, prevent. And, since the quarrel
Will bear no color for the thing he is,
Fashion is thus; that what he is, augmented,
Would run to these and these extremities:
And therefore think him as a serpent's egg,
Which, hatch'd, would, as his kind, grow mischievous;
And kill him in the shell.

—*Julius Cæsar* 11., 1.

SUBJECTIVE PARAPHRASE.

Subjective paraphrasing is such comment, explanation, or accompaniment as reveals the intent of the speaker. Thus, "Some subjects are always timely," might be used merely to prepare for something to come, or might be given with the weight and fullness of a proposition upon which the mind is to dwell for a moment, or again might be a mere connective thought between two subjects.

Suppose, first, that the above sentence is used introductorily. The introductory purpose might be formulated to the speaker's own thought somewhat as follows: "Some subjects, amid the many to which our attention is from time to time invited, are such in their nature, that they are never out of place; and the one to which I now invite you is one of these."

Or, the same sentence, used propositionally, might contain a purpose, that could be roughly expressed as follows: "There are subjects trivial and subjects grave; subjects timely and subjects untimely; the one before us now, is worthy our deepest pondering and our most candid reception."

Or, again, suppose the same sentence to be used transitionally. The connecting purpose might be expressed thus: "Now, in passing from that which may not be in keeping with the circumstances, we will consider a topic which is never out of place."

It is obvious that the introductory paraphrase, recognized and distinctly stated to the mind of the

speaker, will fit him to speak words with such rate and intonation as are naturally calculated to invite the attention to something to be presented; that the more serious import expressed in a propositional paraphrase will suggest to the speaker a more measured and weighty utterance; also that the transitional purpose will reveal itself in quicker motion at first, merging into the slower as the new topic is approached.

The same is true of other moods than the simply intellectual, which is assumed in the previous example. Take a single sentence like this: "It must be by his death." One may assume on the part of the speaker an attitude of query, doubt, hesitation; and this interpretation may be expressed in an expansion which shall distinctively emphasize that mental state. For example: "Must it be? No, I cannot bear to think it! He is my friend. Yet, I must face it, for he is my country's enemy. He has no grievous personal fault, but he is dangerous to the State. Yet, can I be sure that his death is the only means of safety? I cannot tell."

Or, in the same words, assume a clear discrimination between *his* death and the death of some other; or, between the *death* of Cæsar and his recognition as Emperor. Again, assume the interpretation of decision, emphasizing "must," and expand somewhat as follows: "We have hesitated long enough. We have already incurred more danger than we ought. As Romans, we must rouse ourselves and meet the emergency.

Let us be prompt, decided, bold ! Let us do our duty." And still other interpretations might be assumed, which, in order to be justified to the speaker's own mind, would need to be paraphrased—chiefly by expansion—in such a way as to bring out the motives underlying the utterance, and especially the speaker's personal relation to the thought.

The Expansive Paraphrase.—According to the laws of rhetorical **amplification**, a brief, compact expression may be made to seem more real by dwelling on it for a moment. But if, during this moment of lingering, the mind of the reader or speaker merely stops and waits, the result will be either an empty delay in the thought, or a tiresome drawling. A manufactured slowness is far from being a suggestive deliberateness. There is a world-wide difference between the two: the one indicates vacuity, the other fullness; the one is mechanical, the other expressive. In order to make a slow delivery truly amplify the thought, the speaker must *actually have in his own mind* those considerations, added facts, reflections, allusions, etc., which he wishes to hint to his hearers. The listener may not, indeed, receive precisely the same accompanying thoughts that the speaker has in mind, but "like will beget like." Either the same thoughts, or others as good, in the same line, will be suggested to the sympathetic listener; provided a sensitive and trained instinct—logical, imaginative, and emotional—is allowed to play upon a flexible and sensitive voice.

The following passage from Clay is a notable example of expansion on the ideas contained in "Lord and Savior," and "United States." What the orator here uttered in words might often, perhaps ordinarily, be held in thought, as a *mental* expansion, a subjective, inward comment, giving color and significance to the fewer uttered words.

What appearance, sir, on the page of history, would a record like this make: "In the month of January, in the year of our Lord and Savior, 1824, while all European Christendom beheld, with cold, unfeeling apathy, the unexampled wrongs and inexpressible misery of Christian Greece, a proposition was made in the Congress of the United States—almost the sole, the last, the greatest repository of human hope and human freedom, the representatives of a nation capable of bringing into the field a million of bayonets—while the free men of that nation were spontaneously expressing its deep-toned feeling, its fervent prayer, for Grecian success; while the whole continent was rising, by one simultaneous motion, solemnly and anxiously supplicating and invoking the aid of heaven to spare Greece, and to invigorate her arms; while temples and senate-houses were all resounding with one burst of generous sympathy; in the year of our Lord and Savior—that Savior alike of Christian Greece and of us—a proposition was offered in the American Congress to send a messenger to Greece to inquire into her state and condition, with expression of our good wishes and our sympathies,—and it was rejected!"

We find in literature many cases of such expansible expressions. Often the amplification is done for us, on the page; sometimes only suggested. "To be, or not to be," in the marvelous soliloquy of Hamlet, is thus expanded through the thirty lines that follow.

To be, or not to be,—that is the question :
 Whether 'tis nobler in the mind to suffer
 The slings and arrows of outrageous fortune,
 Or to take arms against a sea of troubles,
 And by opposing end them? To die,—to sleep,—
 No more ; and by a sleep to say we end
 The heart-ache and the thousand natural shocks
 That flesh is heir to, 'tis a consummation
 Devoutly to be wish'd. To die,—to sleep ;—
 To sleep ! perchance to dream ! ay, there's the rub ;
 For in that sleep of death what dreams may come
 When we have shuffled off this mortal coil,
 Must give us pause : there's the respect
 That makes calamity of so long life ;
 For who would bear the whips and scorns of time,
 Th' oppressor's wrong, the proud man's contumely,
 The pangs of dispriz'd love, the law's delay,
 The insolence of office, and the spurns
 That patient merit of the unworthy takes,
 When he himself might his quietus make
 With a bare bodkin? who would fardels bear,
 To grunt and sweat under a weary life,
 But that the dread of something after death,—
 The undiscover'd country from whose bourn
 No traveller returns,—puzzles the will,
 And makes us rather bear those ills we have
 Than fly to others that we know not of?
 Thus conscience does make cowards of us all ;
 And thus the native hue of resolution
 Is sicklied o'er with the pale cast of thought ;
 And enterprises of great pith and moment
 With this regard their currents turn awry,
 And lose the name of action.

—*Hamlet III., i.*

In a similar way, separate elements in the general
 thought are expanded at length; as, for example, the
 simple infinitive "to die," the infolded idea of which is

unwrapped by twenty lines of solid matter. In the mouth of a Booth the reflection and feeling of the twenty lines is felt to be present in the two little words. If this were not the case, the one hundred and thirty words required to unfold the idea, would be a digression and an impertinence.


Frequently, also, conclusive words, like those of Polonius, "Farewell; my blessing season this in thee!" virtually incorporate into themselves all the thought and emotion of a long paragraph.

And these few precepts in thy memory
See thou character. Give thy thoughts no tongue,
Nor any unproportion'd thought his act.
Be thou familiar, but by no means vulgar.
Those friends thou hast, and their adoption tried,
Grapple them to thy soul with hoops of steel;
But do not dull thy palm with entertainment
Of each new-hatched, unfledged comrade. Beware
Of entrance to a quarrel; but being in,
Bear 't that th' opposèd may beware of thee.
Give every man thine ear, but few thy voice:
Take each man's censure, but reserve thy judgment.
Costly thy habit as thy purse can buy,
But not express'd in fancy; rich, not gaudy;
For the apparel oft proclaims the man;
And they in France of the best rank and station
Are most select and generous chief in that.
Neither a borrower nor a lender be;
For loan oft loses both itself and friend,
And borrowing dulls the edge of husbandry.
This above all: to thine own self be true;
And it must follow, as the night the day,
Thou canst not then be false to any man.
Farewell: my blessing season this in thee!

—*Hamlet I., 3.*

Now the act of mentally, silently, recalling all these implied and accompanying thoughts, and so expanding the compact expression, enables one to put into the brief uttered words that significance which logically and rightfully belongs to them, without an affected or mechanical slowness. The slow rate becomes truly suggestive, and economical.

See examples of this in Psalm cxxxix. Here we have fine cases both of the anticipative, and of the conclusive or retrospective, expansion. The first verse of this Psalm evidently implies the thoughts which are expanded in the following five verses.

- 
- 1 O Lord, thou hast searched me, and known me.
 - 2 Thou knowest my downsitting and mine uprising, thou understandest my thought afar off.
 - 3 Thou compassed my path and my lying down, and art acquainted with all my ways.
 - 4 For there is not a word in my tongue, but, lo, O Lord, thou knowest it altogether.
 - 5 Thou hast beset me behind and before, and laid thine hand upon me.
 - 6 Such knowledge is too wonderful for me; it is high, I cannot attain unto it.

Now observe the retrospective expansion in the last two verses of this Psalm.

- 23 Search me, O God, and know my heart: try me, and know my thoughts:
- 24 And see if there be any wicked way in me, and lead me in the way everlasting.

During the utterance of these closing words, the intelligent, genuine reader must have in his mind some

such reflective expansion of the thought as this: Thou Omniscient, Omnipresent One, who takest account of my every act, and notest every purpose and imagination of this heart—thy marvelous creation,—thou knowest that, while I sincerely hate all evil ways, I may myself be false and erring. Oh! seek out the lurking sin within me, bring it plainly before me, let me forsake it, and go with thee in the ways of safety, peace, success, forevermore.

Even to speak such words, in amplification of this concluding thought, would hardly be impertinent; since the logic and feeling of the whole Psalm plainly imply such reflections: silently to couple, in one's own mind, these premises with this conclusion, must, surely, be a safe and sensible way to put into this closing petition just what the writer meant it should contain. The words, by themselves, might suggest other interpretations, which would call for different expression in the voice. The right and full significance can be realized only by *accompanying* the utterance with those thoughts which lead to it and give it shape.

This is called an expansive paraphrase because it really does expand or unfold more fully the meaning which is condensed into the words. Its vocal symbol will consist in a *slow rate*, with *pauses* well marked, but not abrupt; and *full quantity*, which will be saved from becoming mere prolongation of sound, by the subtle, sympathetic, suggestive quality imparted by the reflections and comments that momentarily fill the mind.

This expansive paraphrase is of frequent use in oratory and poetry. Take, for example, these sentences from Lincoln's address at Gettysburg:

Fourscore and seven years ago, our fathers brought forth upon this continent a new nation, conceived in liberty and dedicated to the proposition that all men are created equal. Now we are engaged in a great civil war, testing whether that nation—or any nation, so conceived and so dedicated—can long endure. We are met on a great battle-field of that war. We are met to dedicate a portion of it as the final resting-place of those who here gave their lives that that nation might live.

Now note by suggestive catch-words the implied thoughts that might be interlined, expanding these compact expressions. *Think* of all the history suggested in the first sentence; of the experience of struggle intimated in the second sentence; of the solemn and tender interest, the patriotic resolution, the noble aspirations, implied in the last sentence. It is obvious that a whole chapter, nay, many volumes, might be composed in amplification of these terse, suggestive sentences. One cannot, of course, consciously think of all that might be suggested; yet the thought of something more than the mere words before the reader, will make those words, when spoken, full of a significance that will immeasurably assist in their expressive utterance. After actually writing out, in abbreviated form, such intimations of expansion or amplification, now *read again* the words as spoken by Lincoln, mentally accompanying your utterance by your own expansive paraphrase.

Take these two lines from Longfellow's "Hiawatha":

O the long and dreary Winter!
O the cold and cruel Winter!

It requires no great stretch of imagination to expand, in this example, the interjection, the adjectives, and the one repeated substantive. Make such expansion; then, keeping this in mind, pack all of the significance you thus gain into the original words as you read them aloud. Make first an objective expansion, then a subjective one.

In such examples as the last two the element of *quantity* will be indispensable to the full utterance.

The Condensative Paraphrase.—In this the purpose is the opposite to that of the expansive paraphrase. The design here is to *abridge* the expression for the purpose of grasping its *salient points* and preventing the *attention* from being scattered by the great number of words, or of subordinate clauses, often necessary to the full writing of the thought. The condensing may be done, sometimes, by sifting out a few of the words employed by the author—those words which contain the framework of the thought; again, it may be done by substituting some briefer expression for the longer one. Short and simple examples of this would be such cases as the following, John ix. 14: "Now it was the Sabbath day when Jesus made the clay, and opened his eyes." Here the words "made the clay, and opened his eyes" are simply equivalent to "did this"; the thing done being explicitly stated before. So in the twenty-fourth verse of the same chapter: "So

they called the second time the man that was blind and said unto him, 'Give glory to God, we know that this man is a sinner.'" The words "the man that was blind" are simply equivalent to "him."

In the second chapter of Romans, verses 2-16 will be more intelligently read by first condensing the whole thought into a brief sentence or two, as thus:

And we know that the judgment of God is according to truth against them that practice such things. And reckonest thou this, O man, who judgest them that practice such things, and doest the same, that thou shalt escape the judgment of God? Or despisest thou the riches of his goodness and forbearance and long-suffering, not knowing that the goodness of God leadeth thee to repentance? but after thy hardness and impenitent heart treasurest up for thyself wrath in the day of wrath and revelation of the righteous judgment of God; who will render to every man according to his works: to them that by patience in well-doing seek for glory and honour and incorruption, eternal life: but unto them that are factious, and obey not the truth, but obey unrighteousness, *shall be* wrath and indignation, tribulation and anguish, upon every soul of man that worketh evil, of the Jew first, and also of the Greek; but glory and honour and peace to every man that worketh good, to the Jew first, and also to the Greek: for there is no respect of persons with God. For as many as have sinned without law shall also perish without law: and as many as have sinned under law shall be judged by law; for not the hearers of a law are just before God, but the doers of a law shall be justified: for when Gentiles which have no law do by nature the things of the law, these, having no law, are a law unto themselves; in that they shew the work of the law written in their hearts, their conscience bearing witness therewith, and their thoughts one with another accusing or else excusing *them*; in the day when God shall judge the secrets of men, according to my gospel, by Jesus Christ.

Canst thou justify thyself before God, who will at last award to every man his true deserts?

Now it is by no means meant that this condensative paraphrasing should antagonize the idea of the expansive; the two are complementary parts of the same process. By as much as the brief, condensed expression enables one better to grasp the thought as a whole, by so much is he the better prepared to expand without losing the unity of the thought.

Take this passage from Julius Cæsar:

I know that virtue to be in you, Brutus,
As well as I do know your outward favor.
Well, honour is the subject of my story.
I cannot tell what you and other men
Think of this life; but, for my single self,
I had as lief not be as live to be
In awe of such a thing as I myself.
I was born free as Cæsar; so were you:
We both have fed as well; and we can both
Endure the winter's cold as well as he:
For once, upon a raw and gusty day,
The troubled Tiber chafing with her shores,
Cæsar said to me, "Darest thou, Cassius, now
Leap in with me into this angry flood,
And swim to yonder point?" Upon the word,
Accoutred as I was, I plunged in,
And bade him follow: so indeed he did.
The torrent roar'd, and we did buffet it
With lusty sinews, throwing it aside
And stemming it with hearts of controversy:
But, ere we could arrive the point proposed,
Cæsar cried, "Help me, Cassius, or I sink!"
I, as Æneas, our great ancestor,
Did from the flames of Troy upon his shoulder
The old Anchises bear, so from the waves of Tiber
Did I the tiréd Cæsar: and this man
Is now become a god; and Cassius is

A wretched creature, and must bend his body,
If Cæsar carelessly but nod on him.
He had a fever when he was in Spain ;
And when the fit was on him I did mark
How he did shake: 'tis true, this god did shake;
His coward lips did from their color fly;
And that same eye, whose bend doth awe the world,
Did lose his lustre. I did hear him groan :
Ay, and that tongue of his, that bade the Romans
Mark him, and write his speeches in their books,
Alas, it cried, "Give me some drink, Titinius,"
As a sick girl.—Ye gods, it doth amaze me,
A man of such a feeble temper should
So get the start of the majestic world,
And bear the palm alone.

The speech as a whole may be better understood by first condensing its principal thought into some single sentence. This will leave the mind at liberty to notice every suggested idea in the full mental amplification without losing sight of the central purpose for which Cassius speaks. The essence of the whole might be thus expressed: Is it not absurd that so weak a man as Cæsar should lord it over you and me?

At this point the student should practice for several lessons, making condensative paraphrases of strong passages. Take, for example, scenes from Shakespeare, and condense long speeches into a line or two. Take orations, essays, descriptions, criticisms,—in short, any good material used for ordinary literary or rhetorical analysis, like the selections found in Genung's Handbook of Rhetorical Analysis,—and condense the thought of each *paragraph* into a *single sentence*. This condensa-

tive paraphrasing for vocal expression is the counterpart of the *testing of rhetorical unity in the paragraph*. The reduction to a single sentence should, however, *not* be a *mere abstract* of the thought as given, but should be the reader's measurement of the *aim* and *purpose* in that thought. It will be subjective as well as objective. And those selections will be best for this purpose which reveal something of the personality of the writer, and which contain a real human interest. Those will not be fruitful which contain the dry, impersonal statement of mere scientific investigation and generalization, because such are not naturally adapted to vocal expression. No text-book will afford so many rich examples for this work as the Bible. Condense the paragraphs of the Sermon on the Mount, those of Luke xv., of John iii. and iv., of Romans viii., of I. Corinthians xv., almost any of the Psalms, many passages in the Prophets, many in the narrative portions of the Old Testament. ✓

The Elliptical or Parenthetical Paraphrase.—This differs from the expansive in that it supplies suggested and related matter *connected* with the text, rather than unfolds ideas plainly enwrapped in it. Expansion unfolds what is infolded. It spreads out what is compact or condensed, but what is really contained in the passage. Ellipsis, on the other hand, suggests what may be received *with* the thought. It verges more upon the mood of Discrimination. Its vocal expression will employ the rhetorical pause rather

than grammatical pause and quantity. With the pause there will also be some suggestive inflection, or intonation. This will be plainer after the study of discrimination; but must be somewhat anticipated here.

Take this example from Blaine's Eulogy of Garfield: "Great in life, he was surpassingly great in death." After "life," we might have the parenthesis, "as every one knows that he was!" or "*how* great he was!" Also, after "great" we may have this parenthesis supplied "in that severer test."

Take also these sentences, and expand them elliptically:

Not alone for the one short moment in which, stunned and dazed, he could give up life, hardly aware of its relinquishment, but through days of deadly languor, through weeks of agony, that was not less agony because silently borne, with clear sight and calm courage, he looked into his open grave.

From the same speech:

Gently, silently, the love of a great nation bore the pale sufferer to the longed-for healing of the sea, to live or to die, as God should will, within sight of its heaving billows, within sound of its manifold voices. With wan, fevered face tenderly lifted to the cooling breeze he looked out wistfully upon the ocean's changing wonders; on its fair sails, whitening in the morning light; on its restless waves, rolling shoreward to break and die beneath the noonday sun; on the red clouds of evening arching low to the horizon; on the serene and shining pathway of the stars. Let us think that his dying eyes read a mystic meaning which only the wrapt and parting soul may know. Let us believe that in the silence of the receding world he heard the great waves breaking on a further shore, and felt already upon his wasted brow the breath of the eternal morning.

Take also this speech of Brutus:

Romans, countrymen, and lovers! hear me for my cause; and be si-

lent, that you may hear: believe me for mine honour; and have respect to mine honour, that you may believe: censure me in your wisdom; and awake your senses, that you may the better judge. If there be any in this assembly, any dear friend of Cæsar's, to him I say that Brutus' love to Cæsar was no less than his. If, then, that friend demand why Brutus rose against Cæsar, this is my answer,—Not that I loved Cæsar less, but that I loved Rome more. Had you rather Cæsar were living, and die all slaves, than that Cæsar were dead, to live all freemen? As Cæsar loved me, I weep for him; as he was fortunate, I rejoice at it; as he was valiant, I honour him: but as he was ambitious, I slew him. There is tears for his love; joy for his fortune; honour for his valour; and death for his ambition. Who is here so base that would be a bondman? If any, speak; for him have I offended. Who is here so rude that would not be a Roman? If any, speak; for him have I offended. Who is here so vile that will not love his country? If any, speak; for him have I offended. I pause for a reply.

—*Julius Cæsar, III., 2.*

In these passages point out the words, if any, that are essentially parenthetical, and that might be implied by the intonation and by rhetorical pause. Also specify other thoughts plainly suggested; indicate *where* they might be interpolated; actually write them in; then read the words of the original text in the light of your paraphrase.

Abundant examples for elliptical paraphrasing may be found in the Gospels and Epistles, and in the Psalms; in almost any of the sententious passages of Shakespeare, and in poetry generally.

The Prosaic Paraphrase.—In this the purpose is to reduce poetry to prose as nearly equivalent in meaning as possible. It serves to correct the cantish, sing-song style, so prevalent in the reading of poetry;

and, deeper than this, to revivify the impression, which the poetic form, especially in familiar selections, is likely somewhat to dull.

The student need not be disturbed by the fact that the paraphrase will often be intrinsically inferior to the poetry. The paraphrase is made simply as a means of fuller and more appreciative vocal rendering of the poet's thought; not as a substitute for that thought. This end is secured by compelling one's mind to analyze the thought, and so to receive a fresher and more vivid impression.

The translation, here offered, of Tennyson's "Bugle Song" is one of a number of possible interpretations. It is helpful to the reader to adopt some definite, self-consistent interpretation that will open to his own mind more of the depth and beauty of the thought. Let each one, in accordance with his own view, amplify somewhat the scene as given in the first stanza; translate into more tangible, even if weaker, forms the oft-repeated phrases, which, even because of their lofty and refined expression, are likely to escape the grasp of the ordinary imagination; and interpret to himself, by fuller expansion, the beautiful contrast between symbols and the thing symbolized, which closes this wonderful song of love.

To assume to offer as an equivalent any paraphrase one might make, would of course be an affront, not only to the author, but, as well, to every appreciative reader; *to prepare one's own mind more fully to express*

Tennyson's words, by thus first bringing them down to the reader's own level, is quite another thing.

The splendor falls on castle walls
 And snowy summits old in story ;
 The long light shakes across the lakes,
 And the wild cataract leaps in glory.
 Blow, bugle, blow, set the wild echoes flying,
 Blow, bugle; answer, echoes, dying, dying, dying.
 Oh, hark! Oh, hear! how thin and clear,
 And thinner, clearer, farther going!
 Oh, sweet and far, from cliff and scar,
 The horns of Elfland faintly blowing!
 Blow, let us hear the purple glens replying:
 Blow, bugle; answer, echoes, dying, dying, dying.
 O love, they die in yon rich sky,
 They faint on hill or field or river;
 Our echoes roll from soul to soul,
 And grow forever and forever.
 Blow, bugle, blow, set the wild echoes flying,
 And answer, echoes, answer, dying, dying, dying.

The mellow, brilliant light now glorifies the turrets and embrasures of yon ancient fortress, and tints the historic peaks of the hoary mountains towering above us. The westering sun sends slanting rays, which shimmer on the water; and the free, glad stream, rejoicing in the fullness of its life, gives itself to its destined course with confident abandon, throwing out its glorious torrents resplendent in the smile of heaven. And while we gaze, hark to that floating strain of melody! Oh! let the bugle tones awake the echoes from hill and valley! Listen! how the sounds grow fainter, fainter, but still musical, and lingeringly sweet! Hark again! how thrillingly resonant, and yet how airy and dreamlike, as it seems to leave us, throwing back its soft "good-bye"! How transporting come those enchanting melodies, refined from all the noises of the earth below, and, like the airy peaks that buoyantly re-echo them, upraising fancy to ideal heights, where spirit dwells, unmixed with baser matter! Let these sprite voices once again remind us of that higher spirit-life whose peaks of pure affection reach, as these hill-tops do, far into heaven.

My love, these mellow sounds, and those rich colors in our sky, stay but a moment; we turn our ear to catch the last reverberation, and it sounds no more; we search the purpling sky for those bright tints we saw but now—they gleam no longer. Not like them is our love. It only swells the fuller, as chord awakens answering chord in our responsive souls. There is no tendency in love-tones to grow feeble, nor in love-lighted skies to pale and darken. The song of love is but enhanced with each reverberation, and so its volume and its sweetness shall increase to all eternity.

Then let the glad-voiced horn once more sound forth the notes that feebly tell our spirits' quivering, trembling, yet exultant joy; and as its tones, reflected, die away, let our souls repeat, yet once again, that truer, spiritual song, whose echoes never cease.

The following poetic passages are suggested as especially helpful in this work: The Burial of Moses, by Mrs. Alexander; The Psalm of Life, by Longfellow; Moral Warfare, Song of the Free, My Soul and I, The Prisoner for Debt, by Whittier; passages from The Present Crisis, and The Vision of Sir Launfal, by Lowell; the Waterfowl, The West Wind, Autumn Woods, March, Waiting by the Gate, Death of the Flowers, The Hurricane, and the Hymn of the Sea, by Bryant. Be sure that each sentence or clause in the prose paraphrase *translates* the corresponding element in the poetry; and let it, further, really add some *interpretation*, or some helpful *comment*.

The changing of the phraseology may be thought to belong to literary criticism rather than to vocal expression. The reply is, this device only suggests a rational method of doing that which every intelligent reader or speaker is constantly doing, and must continually do; viz.

make a *running commentary* on the passage, while delivering it. THE EXPRESSIONAL PARAPHRASE BRINGS OUT TO CONSCIOUSNESS, FOR A TIME, THOSE THOUGHT-PROCESSES WHICH UNCONSCIOUSLY ASSERT THEMSELVES IN MOST CASES OF VIVID, FRESH, SUGGESTIVE VOCAL INTERPRETATION. This process of mentally restating the thought before expressing it, will largely eliminate from the delivery the elements of cant and lifelessness. A passage, or a form of words, long familiar to one, ceases to have for him the freshness of lately discovered, or newly stated, truth; and the habit of freely paraphrasing will almost necessitate that freshness and vividness of impression which is indispensable to a genuine delivery. This study in paraphrasing, then, belongs directly and pre-eminently to that part of elocutionary training which has to do with the *mental preparation* for speech: it is a natural element in the study of rhetorical delivery.

Examples.—Find suitable passages in literature to illustrate all the above kinds of paraphrases.

First. Actually *write* such paraphrases, then learn to *think* them rapidly. Always remember that the purpose throughout this work is to reformulate and restate the matter given, and to suggest accompanying thoughts, plainly implied, as a means of gaining a fresher, *deeper impression* of the thing to be said. This constitutes the mental part of Expressional Technique: and itself does much both to prepare for, and to vitalize, the physical part of the technique.

PART I.

THE INTELLECTUAL ELEMENT.

A.

DELIBERATION, OR FORMULATION.

We must subordinate the component effect to the total effect.

—Herbert Spencer.

Deliberation as a mood of utterance is,

Subjectively, the purpose on the part of the speaker to present to the mind of the listener *thought-elements*,—thought which for the purpose of communication is viewed discretively, separately, and not in connection or relations. It addresses the perceptive faculties of the mind, and is typically adapted to the expression of matter needing orderly presentation—fact, narrative, argument.

Objectively, it is that property in utterance which serves to express this purpose. It contributes especially to *structure* in speech, and is pre-eminently the formulative element in communication. Its tone exponent is *time*.

The special occasions for Deliberation are in—

I.—*Introductory Matter*. (1) Explanatory, (2) Adaptive, (3) Conciliatory, (4) Incentive.

II.—*Propositional Matter*. (1) Formal Propositions, (2) Definitions, (3) All Thought Logically Important, Weighty, or Conclusive.

III.—*Transitional Matter*. Whatever merely connects one division, paragraph, or sentence with another.

Each of these three main divisions will be discussed in a separate chapter.

CHAPTER IV.

INTRODUCTORY USE.

THE various types of Introductory Matter will be found to differ from each other in their secondary elements. The general purpose, which is the same in all forms of introduction, is that of *preparation*. As preparatory, the introductory sentence or passage serves to place before the mind some fact or truth which is to be received as a basis, or as a point of departure for other thoughts that are to follow. The strictly introductory element is, thus, matter of perception or Deliberation.

1. The **Explanatory** introduction exhibits it in its purest type, since there is usually nothing but the placing before the listener of simple fact in anticipation of some further use to be made of such matter or of related thoughts to which this may lead. The purely deliberative nature of such introductory matter is seen in the fact that it appeals to nothing but the intelligence.

EXAMPLES OF EXPLANATORY INTRODUCTION.—It sometimes happens on certain coasts of Brittany or Scotland, that a man—traveler or fisherman—walking on the beach at low tide, far from the bank, suddenly notices that for several minutes he has been walking with some difficulty. The strand beneath his feet is like pitch; his soles stick to it: it is sand no longer, it is glue. The beach is perfectly dry;

but at every step he takes, as soon as he lifts his foot, the print which it leaves fills with water.—*Hugo*.

John Maynard was well known in the lake district as a God-fearing, honest, and intelligent pilot. He was pilot on a steamboat from Detroit to Buffalo. One summer afternoon—at that time those steamers seldom carried boats—smoke was seen ascending from below.—*Gough*.

It was autumn. Hundreds had wended their way from pilgrimages, . . . all of them saying in their hearts, "We will wait for the September gales to have done with their equinoctial fury, and then we will embark."—*Beecher*.

2. The **Adaptive** introduction naturally employs some discrimination, since comparison is almost necessarily prominent in adaptation. Yet this discriminative element is plainly subservient to the deliberative purpose of calling attention to the thing to be said or done.

EXAMPLES.—Fellow-citizens: It is no ordinary cause that has brought together this vast assemblage. We have met, not to prepare ourselves for political contests; we have met, not to celebrate the achievements of those gallant men who have planted our victorious standards in the heart of an enemy's country; we have assembled, not to respond to shouts of triumph from the West; but to answer the cry of want and suffering which comes from the East.—*Prentiss*.

No general theory of expression seems yet to have been enunciated. The maxims contained in works on composition and rhetoric, are presented in an unorganized form. Standing as isolated dogmas—as empirical generalizations,—they are neither so clearly apprehended, nor so much respected, as they would be were they deduced from some simple first principle. We are told that "brevity is the soul of wit." We hear styles condemned as verbose or involved. . . . But, however influential the truths thus dogmatically embodied, they would be much more influential if reduced to something like scientific ordination. In this, as in other cases, conviction will be greatly strengthened when we understand the *why*. And we may be sure that

a comprehension of the general principle from which the rules of composition result, will not only bring them home to us with greater force, but will discover to us other rules of like origin.—*Spencer*.

3. The **Conciliatory** introduction may be modified by discrimination, and usually will be tinged with emotion, yet, as an introduction, its main purpose is to present considerations to the understanding. It is, therefore, truly deliberative.

EXAMPLES.—Against the prisoner at the bar, as an individual, I can not have the slightest prejudice; I would not do him the smallest injury or injustice.—*Webster*.

Mr. President: No man thinks more highly than I do of the patriotism, as well as abilities, of the very worthy gentlemen who have just addressed the house. But different men often see the same thing in a different light; and, therefore, I hope it will not be thought disrespectful to those gentlemen, if, entertaining, as I do, opinions of a character very opposite to theirs, I shall speak forth my sentiments freely and without reserve.—*Patrick Henry*.

Acts xix. 35, 36: And when the town clerk had quieted the multitude, he saith, Ye men of Ephesus, what man is there who knoweth not how that the city of the Ephesians is temple-keeper of the great Diana, and of the image which fell down from Jupiter? Seeing then, that these things cannot be gainsaid, ye ought to be quiet, and to do nothing rash.

Acts xxvi. 2, 3: I think myself happy, king Agrippa, that I am to make my defense before thee this day touching all the things whereof I am accused by the Jews: especially because thou art expert in all customs and questions which are among the Jews; wherefore I beseech thee to hear me patiently.

See also Julius Cæsar III., 2; Acts xvii. 22 and xxiv. 2.

4. The **Incentive** introduction is designed to move the will, but this is subordinate to the deliberative purpose of gaining the attention. Otherwise it is not truly introductory.

EXAMPLES.—This, my lords, is a perilous and tremendous moment.
—*Chatham.*

My sentiments, I am sure, are well known to him; and I thought I had been perfectly acquainted with his. Though I find myself mistaken, he will still permit me to use the privilege of an old friendship; he will permit me to apply myself to the House under the sanction of his authority; and, on the various grounds he has measured out, to submit to you the poor opinions which I have formed upon a matter of importance enough to demand the fullest consideration I could bestow upon it.—*Burke.*

Soldiers, if I were leading into battle the army which I had in Gaul, I should have had no need to address you; for what encouragement would be needed by those horsemen who had so gloriously conquered the enemy's cavalry on the Rhone, or by those legions with whom I pursued these very enemies and in their retreat and refusal of battle received their confession of defeat?

Now, since that army, enrolled for the province of Spain, is waging war by my direction under the command of my brother Cnæus Scipio in that land where the Senate and Roman people wished it to fight, and since—that you might have a consul as your leader against Hannibal and the Carthaginians—I have voluntarily offered myself for this conflict, the new general must say a few words to his new soldiers.—*Scipio to the Romans.*

Mr. President, we must distinguish a little.—*Choate.*

Sir, this proposition is so glaring, so unprecedented in any former proceedings of Parliament, so unwarranted by any delay, denial, or provocation of justice in America, so big with misery and oppression to that country, and with danger to this,—that the first blush of it is sufficient to alarm and rouse me to opposition.—*Barri.*

Introductory matter usually requires a **medium movement** tending to slow, because the thought is presumably new, not apprehended. The attitude is usually that of "Repose"; action, slight,—little or no gesture. Exception is, of course, made in the last type—the incentive—where considerable energy of action may appear.

CHAPTER V.

PROPOSITIONAL USE.

WHAT is meant by Propositional Matter is perhaps sufficiently explained by the name, which is employed with much of its etymological meaning in mind. It is, essentially, whatever lays down or places before the mind that which has some weight in itself.

It differs from introduction in that introduction leads to something following, while proposition is the thing to which the thought has been led.

There is thus an element of finality in it—a settled, substantial character not found in any other form of deliberation. It is the nearest to energy, from which it differs by not appealing to the will. It appeals to the intelligence with the greatest force. It typically presents a principle to be discussed or a truth to be received. It includes :

1. Formal Proposition; as,

The principle involved is that of individual liberty.

A straight line cannot meet the circumference in more than two points.

The principle of free governments adheres to the American soil.

Our history hitherto proves that the popular form of government is practicable.

The formal proposition gives the purest type of Deliberation. It is well illustrated by the simple "*reveal-*

ing" gesture. Its tone is open, steady, and moderately full. To characterize by a single word, we may say that the formally propositional is expressed by breadth of tone.

2. Definition; as,

Gravity is the tendency of a mass of matter toward the center of attraction.

Communism is an attempt to overthrow the institutions of private property.

Perfect taste is the faculty of receiving the greatest possible pleasure from those material sources which are attractive to our moral nature in its purity and perfection. He who receives little pleasure from these sources, wants taste; he who receives pleasure from any other sources, has false or bad taste. . . . But although everything in nature is more or less beautiful, every species of object has its own kind and degree of beauty; some being in their own nature more beautiful than others, and few, if any individuals possessing the utmost degree of beauty of which the species is capable. This utmost degree of specific beauty, necessarily coexistent with the utmost perfection of the object in other respects, is the ideal of the object. . . . Every thought, or definite exertion of intellect, implies two subjects, and some connection or relation inferred between them. By the term "ideas of relation," then, I mean to express all those sources of pleasure which involve and require, at the instant of their perception, active exertion of the intellectual powers.—*Ruskin*.

Definitive propositional matter is perceptibly tinged with Discrimination. It is separative, indicative, specifying, particularizing, or amplifying, and is illustrated by gestures that "define" or "indicate," rather than "reveal." Its tone, likewise, is thinner and more pointed than that of formal proposition.

3. All thought logically important, weighty, or conclusive; as,

God hath not cast away his people whom He foreknew.

I impeach him in the name of the Commons of Great Britain.

There is no refuge from confession but in suicide, and suicide is confession.

This class may be subdivided thus:

(a) *Logically important* thought, blending the elements of transition, definition, and weight; its pure type is found in a *chain of reasoning*.

EXAMPLE.—It need not surprise us, that, under circumstances less auspicious, political revolutions elsewhere, even when well intended, have terminated differently. It is, indeed, a great achievement, it is the master-work of the world, to establish governments entirely popular on lasting foundations; nor is it easy, indeed, to introduce the popular principle at all into governments to which it has been altogether a stranger. It cannot be doubted, however, that Europe has come out of the contest in which she has been so long engaged, with greatly superior knowledge, and, in many respects, in a highly improved condition. Whatever benefit has been acquired is likely to be retained, for it consists mainly in the acquisition of more enlightened ideas. And although kingdoms and provinces may be wrested from the hands that hold them, in the same manner they were obtained; although ordinary and vulgar power may, in human affairs, be lost as it has been won; yet it is the glorious prerogative of the empire of knowledge, that what it gains it never loses. On the contrary, it increases by the multiple of its own power; all its ends become means; all its attainments, helps to new conquests. Its whole abundant harvest is but so much seed wheat, and nothing has limited, and nothing can limit, the amount of ultimate product.—*Webster.*

(b) *Comprehensive* or *generalized* thought, characterized by breadth, fullness, a large suggestiveness.

EXAMPLES.—We live in a most extraordinary age.

The more carefully the structure of this celebrated ministry is examined, the more shall we see reason to marvel at the skill, or the luck, which had combined in one harmonious whole such varied, and, as it

seemed, incompatible elements of force.—*Macaulay on The Earl of Chatham.*

What, then, is the true and peculiar principle of the American revolution, and of the systems of government which it has confirmed and established?

(c) *Conclusive* or *summarizing* thought; reflective, serious, practically important.

EXAMPLES.—Wherefore, my beloved brethren, be ye steadfast, unmovable, always abounding in the work of the Lord, forasmuch as ye know that your labor is not vain in the Lord.

Thus the great principle of your Revolutionary fathers, and of your Pilgrim sires, was the rule of his life—the love of liberty protected by law.—*Everett on Lafayette.*

He only is advancing in life whose heart is getting softer, whose blood warmer, whose brain quicker; whose spirit is entering into living peace. And the men who have this life in them are the true kings or lords of the earth—they, and they only.—*Ruskin in Sesame and Lilies.*

This type (3) is colored with emotion, or energy, or both; its pantomimic representation is the attitude of Force in Repose, Animation or Physical Support, accompanied, often, by the double “revealing,” the “affirming,” or the “supporting” gesture.

Propositional matter requires slow movement to typify the graver importance and weight. The voice is the strongest, fullest, deepest, most suggestive of ellipsis, and of recapitulation, condensation, and hearty appreciation of the thought. *de-vel*

The vocal element of “quantity” is here of especial use. Technically, quantity is a prolongation of sounds, observed especially in vowels and in semi-vowel consonants, whereas pause is a distinct cessation of sound.

In mental significance they are also very different. Quantity represents the mind as dwelling on the thought which is at the moment before the attention; pause turns the mind away from the uttered thought to some related thought, or to the relations of the different thoughts expressed in the several groups of words.

It may be well at this point to anticipate somewhat the vocal drill in "quantities" which is given in the chapter on Vocal Technique.

These different types of propositional matter may be helpfully **paraphrased by expansion**, since they are in themselves condensative rather than amplifying. Any of the above examples may be thus treated for class practice. Such material also as Lincoln's Gettysburg speech, Blaine's Eulogy on Garfield, Webster's Bunker Hill Monument orations, are commended for further study.

CHAPTER VI.

TRANSITIONAL USE.

IN Transitional Matter is included whatever merely connects one division, paragraph, or sentence with another.

EXAMPLES.—I therefore, the prisoner of the Lord, beseech you that ye walk worthy of the vocation wherewith ye are called.—Eph. iv. 1, forming a transition between the two main divisions of the epistle.

And then, besides his unimpeachable character, he had, what is half the power of a popular orator, a majestic presence.—*Wendell Phillips on O'Connell.*

It must be observed here that we emphasize the word "use." The question is not, in any case, whether the sentence before us is one that *might* be transitional, or one that we have seen used transitionally in some other connection; but simply, whether it is so used in this connection. It may often happen that words containing in themselves great weight, or words often used propositionally, are in other situations used only in a transitional way. This will occur, *e. g.*, in case of repetition that is made for the sake of resuming a previous thought, or of connecting thoughts. Such are many passages in St. Paul's writings, and one makes a great mistake, when reading a passage as a connected whole, if he pauses to give propositional fullness to words or clauses that are merely transitional, though in other connections they might be full and weighty. In

the nature of the case, *any* thought connected with such great topics as St. Paul discussed, might be considered propositionally weighty, and it may sometimes be necessary to appear to cheapen slightly the intrinsic significance of a passage, for the sake of putting it into its true position, and giving it its due *relative* weight. An example of this may be found in Rômans xi. 12: "Now if their fall is the riches of the world, and their loss the riches of the Gentiles; how much more their fullness?" In the first and second clauses the words "fall," "riches," "world," "Gentiles," and "fullness," are intrinsically of great weight, but, in their connection, are only resumptive and transitional. Another, at the 16th verse: "If the first fruit is holy, so is the lump, and if the root is holy, so are the branches." The thoughts are intrinsically significant and important, but in their connection they are doubtless assumed as a well-known and easily accepted analogy, leading rapidly to the application of the great principle under discussion, which comes into its due position of importance in the following verse; and the 16th might be thus interpreted by paraphrase: "And as the first fruit and lump are of the same quality, as root and branch are alike, so you, Gentiles (verse 17), being grafted upon the original, Jewish stock, become an essential part thereof." If the transitional thought had been joined to the following proposition by the use of the connectives *as* and *so*, or by any other words that we are in the habit of recognizing as connectives, we should

at once see that the reference to lump and branch are truly transitional. As the passage stands in the text it appears independent and declarative. Moreover, the germinal truth contained in the illustration is so interesting that it naturally detains us upon it, and inclines us to give it a disproportionate weight. We find examples of the same principle in the Epistle to the Ephesians, notably in the second chapter, verses 4 to 10, which constitute a transition amounting, rhetorically, to a digression,—the thoughts themselves being so noble and exalted that it is difficult to give them their logical, transitional bearing. And yet it is quite impossible to get the connection of the chapter and of the epistle as a whole, unless we read these seven verses as transitional. The true interpretation of many such passages from the Scriptures, and of extracts from secular writings of great dignity and weight, is often enfeebled in its logical character by the failure to discern transitional use. Thus the pulpit reader and orator, the political declaimer, and not infrequently the literary aspirant, unconsciously defeat their own ends by elevating the secondary into the place of the primary.

In their day and generation they served and honored the country, and the whole country; and their renown is of the treasures of the whole country. Him whose honored name the gentleman himself bears, does he esteem me less capable of gratitude for his patriotism, or sympathy for his sufferings, than if his eyes had first opened upon the light of Massachusetts instead of South Carolina?—*Daniel Webster, in Speech on Massachusetts and South Carolina.*

This passage, as used by Webster, was strictly transitional, connecting the two thoughts, "I claim them for my countrymen, one and all, . . . Americans, all"; and (paraphrased) "whether from Massachusetts or from South Carolina." The fact that service to the whole country, honor from the whole country, and treasures of the whole country, are intrinsically important and vocally voluminous, is almost certain to override the rhetorical insight and analysis, which would recognize the *logical subordination* and the transitional character of the passage. It is not at all meant that any passage, because it is transitional, is to be insignificant or trivial. The question is that of the *relative* weight of transitional and propositional thought.

The natural and rhetorical requirements of a good transition must be kept in mind in order fully to appreciate the kind of utterance it demands. Connecting the two thoughts between which it stands, it assumes at least one of them, usually the first, to be already in the mind. Hence *more rapid movement* and a *lighter tone* will be allowable, especially in the first part of a transition. Toward its close the transitional passage will often merge into propositional, as it approaches newer or more important matter.

There will generally be a *change in the attitude* of the body, often in the position on the floor. This change typifies the transition in thought, and occurs during the transitional words.

A very common error, especially among students, is

that of making the bodily transition in silence. It seems to indicate temporary absence of mind, suggesting failure of memory, or some other cause of embarrassment. The body, in its positions and movements, should indicate the attitude of the mind and the progress of the thought.

The doctrine of transitional use of words has been thus briefly formulated and illustrated. It does not seem to require more instruction; it does, however, require *much careful study* upon passages like those here quoted, to enable the student accurately and promptly to recognize this element in expression. ✓

CHAPTER VII.

THE MARKING OF ELEMENTS BY GROUPINGS
AND PAUSES.

Consider the significance of silence.

—*Carlyle.*

AS has been already said, the tone-element that specially expresses Deliberation is Time.

Time may be measured in its *general application* in the entire passage; it is then called **rate**.

Rate will vary with the kind of deliberative matter. The transitional, as a rule, requires the fastest, and the propositional the slowest; the introductory being medium. The reasons for this will appear, on reflection as to the nature and purpose of these different kinds of deliberative matter. Rate is the equalized, distributed, *average* movement. It does not appear in huddled syllables, nor in chasms of silence. The voice may be sounding almost continuously in a slow movement; or, it may be often silent, in a quick rate.

A more thorough study of rate comes later. For the present our end will best be secured by a study of the **grouping** of words into elements.

The clearness of statement or of deliberative emphasis, in all varieties of this mood, is largely affected by the measurement of the words in *phrases* or *groups*.

This grouping is affected by *pauses* or *momentary cessations* of sound.

The necessity of grouping is very generally overlooked. To secure clearness and distinctness in the arrangement of the elements, is an absolute requisite for clear expression. Scarcely less vital is it to distinguish what is primary and what is secondary, what principal and what subordinate, in the elements of thought and expression. This will often be indicated by the mere groupings of the words. Intellectual clearness, discernment, and method, are shown by groupings more than by almost any other element of vocal expression.

PRINCIPLE OF PAUSE AND METHOD OF MARKING.

1. Elements that are simple, and placed close together, have the slightest pause-separation. This may be indicated by a single bar (|). 2. Elements somewhat complex, or slightly separated in the structure, require somewhat greater pause, which might be indicated by a double bar (||). 3. Elements very complex or widely separated in the sentence must have larger pause. This might be represented by a triple bar (|||). Illustrations:—(1) John | came. John | came | yesterday. (2) Johnson || the brother-in-law-of-Adams | the-tailor || came || as-soon-as-he-heard | the-terrible-news. (3) David ||| so-great-was-his-interest-in-the-case ||| returned | to-the-city || on-the-first | train || that-left || after-he-had-finished | his-necessary-business.

The hyphens indicate that the words between which they are placed form together a single element, like a compound word.

Places for Pause.—1. Between subject and predicate, and between predicate and object, when the subject or object is substantive or anything used as such, or a pronoun, if interrogative or demonstrative. The personal or the relative pronoun together with the verb of the dependent clause often forms a single element equivalent to a substantive, participle, adjective, or adverb. In such cases the *clause is the unit*, and between its elements there need be no pause. This is true of *any* element used substantively, pronominally, adjectively, or adverbially.

It is true also of every case of hendiadys; and when several elements are joined together, the first point to be determined is whether each one is to be received as a separate item, or whether a single image or thought is to be conveyed through the combined terms. Thus:

I should not see the sandy hour-glass run,
But I should think of shallows and of flats.

Here "shallows and flats" probably constitute the double name for a single object. If so, the two substantives together with the connective particles are to be treated practically as a single word.

In John ix. 18 we have a strong example of a single element expressed by a long group:

The Jews therefore did not believe concerning him, that he had

been blind, and had received his sight, until they called the parents of him that had received his sight.

The words "that he had been blind and had received his sight" are, in this connection, a single element, equivalent to "the reported fact"; also the clause modifying "parents" is a single element equivalent to the simple personal pronoun, "his."

2. Between a principal element (as subject, predicate, or object) and its modifiers. An element of the first class—a single word—usually requires the shortest pause (|). One of the second—a phrase—somewhat longer (||). One of the third—a clause—longer still (|||).

3. Before and after parenthesis, interjection, illative, or vocative.

Illustrate all the above.

REMARKS.—1. Connectives, used strictly as such, generally obviate necessity for pause. 2. Pauses have *no absolute length*. 3. Punctuation is no adequate guide. Analyze the sentence.

NOTE.—In speaking of the remaining kinds of pauses we are obliged to anticipate somewhat the other moods of utterance. All pauses, however, are in part deliberative or formulative.

Pauses are of four kinds:

1. **Grammatical.**—These merely assist the *grouping* of words into constituent elements of the sentence. Such pauses are the most mechanical of all, being a mere cessation of speech. They are like the breaks that separate the groups of sounds in telegra-

phy, or like the spacing and paragraphing on a well-arranged printed page. *Every element* in the sentence must be separated appreciably from the other elements, the length of pause being, as already explained, dependent on the length and importance of the elements.

"Element" here means a *rhetorical unit*. It may, or it may not, coincide with the grammatical unit. The test is found in the mind's reception of the ideas, images, thoughts, or inferences conveyed. As a rule a new thing is received in parts, not as a whole; when it has become familiar, the parts disappear, as separate items, and unite in one image or idea. So the parts of a sentence or proposition when first presented are mentally separated, but afterward are blended in one. What constitutes an element may therefore often be determined by inquiring whether the thought is here presented for the first time or not. Matter that is repeated, resumptive or easily taken for granted, will admit of much larger and freer groupings than that which is new or explanatory.

Practical Study of Grammatical Grouping.

—In the following examples determine what groups of words form elements, or thought-units; decide as to the relative length of pauses—short, medium, or long;—and mark them with single, double, or triple bars, as above described.

I find the great thing in this world is not so much where we stand, as in what direction we are moving; to reach the port of heaven, we

must sail sometimes with the wind and sometimes against it,—but we must sail, and not drift, nor lie at anchor.—*Holmes.*

There is a perennial nobleness, and even sacredness in work. Were he never so benighted, forgetful of his high calling, there is always hope in a man that actually and earnestly *works*. In idleness alone there is perpetual despair.

The man without a purpose is like a ship without a rudder; a waif, a nothing, a no man. Have a purpose in life, if it is only to kill and divide and sell oxen well, but have a purpose; and having it, throw such strength of mind and muscle into your work as God has given you.

The older I grow—and I now stand upon the brink of eternity—the more comes back to me the sentence in the catechism which I learned when a child, and the fuller and deeper becomes its meaning: "What is the chief end of man? To glorify God, and to enjoy him forever." —*Carlyle.*

The study of grouping will shed some light upon the difficult subject of punctuation, especially as to the use of commas. Whether a clause shall be "set off" or not, often turns on the nice question, whether it is most truly and most economically viewed as a separate element, or as part of another element. Thus, for example, a relative clause, if used definitively, is, in strictness, a part of the element that it helps to define, and should not be set off by a comma; whereas the same clause, if conceived as supplemental, is not an organic part of the principal clause, to which it is an appendage, or addition: it should, therefore, be separated either by a comma or by some stronger punctuation-mark.

In the sentence:

I returned the goods to the agent through whom I bought them,

if the purpose of the relative clause is to designate *which* agent, then the clause is "definitive," and should not be set off: it is to be closely joined to the word "agent," which it limits. This is clearly seen by condensing the clause to a single word and placing that word before "agent," thus:

I returned the goods to the selling agent; or, to the operating, or responsible, or soliciting, agent.

If, however, the relative clause was designed, not to specify what agent was meant, but to give the *reason* for returning the goods to him; or merely to give the *added fact* that they were purchased through him, then the clause is "supplemental," and should be set off by a comma, thus:

I returned the goods to the agent, through whom I bought them.

In this case the principal clause stands in the relation that we shall later know as "momentary completeness," which is usually expressed in the voice by falling slide, as well as by pause. It may be paraphrased into two complete propositions; thus:

I returned the goods to the agent. He was the one to take them, because he sold them to me.

We cannot always determine by the form of the relative pronoun employed whether the definitive or the supplemental office of the clause was intended. In general "that" introduces definitive clauses, while clauses of a supplemental nature are introduced by "who," or "which." But considerations of euphony,—not to speak of the carelessness even of good writers,

—often override strict rhetorical distinctions; and practically we are thrown back upon the logical and expressional analysis.

Again, the connective “or” may unite different members of the same element, as in the case of antithesis:

Be thou a spirit of health or goblin damn'd;
Bring with thee airs from Heaven or blasts from Hell;
Be thy intents wicked or charitable;
Thou com'st in such a questionable shape,
That I will speak to thee.

—*Hamlet I., 4.*

In this case, though there is a slight vocal pause between the members of each antithesis, no comma is written; and each antithesis is viewed as a whole, rather than in its components; thus:

Whoever thou art,
Whatever thou bringest,
With whatsoever intent thou comest.

The essential continuity, or connectedness, of the parts will be well seen by placing the correlative “either” before the first member. This will indicate that the two things contrasted are held before the mind at the same moment.

Be thy intents *either* wicked or charitable.

Neither a borrower nor a lender be.

The same conjunction may stand between elements that are appositive, particularizing, or explanatory; in which case it is properly preceded by a comma to indicate the supplemental use of the second element; as:

You then erect the supports, or the pillars. (Synonymous.)

Let me say something of history in general before I descend into the consideration of particular parts of it, or of the various methods of study, or of the different views of those that apply themselves to it, as I had begun to do in my former letter. (Particularizing.)

Decide on the use, or uses, of "or" in the following example, and study the effect upon the vocal groupings and pauses.

The seeds which are to prolong the race, innumerable according to the need, are made beautiful and palatable, varied into infinitude of appeal to the fancy of man, or provision for his service; cold juice, or glowing spice, or balm, or incense, softening oil, preserving resin, medicine of styptic, febrifuge, or lulling charm: and all these presented in forms of endless change. Fragility or force, softness and strength, in all degrees and aspects; unerring uprightness, as of temple pillars, or undivided wandering of feeble tendrils on the ground; mighty resistances of rigid arm and limb to the storms of ages, or wavings to and fro with faintest pulse of summer streamlet. Roots cleaving the strength of rock, or binding the transience of the sand; crests basking in sunshine of the desert, or hiding by dripping spring and lightless cave; foliage far tossing in entangled fields beneath every wave of ocean—clothing with variegated, everlasting films, the peaks of the trackless mountains, or ministering at cottage doors to every gentlest passion and simplest joy of humanity.—*Ruskin*.

The same is true of the correlatives "both" and "and." When the two are present, especially in a brief or closely packed sentence, they usually indicate that the mind is comprehending both members of the comparison in one and the same view.

For loan oft loses both itself and friend.

This approaches the closeness of the "periodic" structure, the "suspense" being conveyed by the anticipatory "both."


On the other hand, when "and" occurs alone, merely

adding another element, as if by afterthought, we have the tendency to "loose" structure, which will usually be shown in print by commas, and will always be marked in the voice by pauses. It must be borne in mind that "both" is often to be *thought* where it is not written; also, that "and" often connects two words or phrases that by hendiadys form only one element.

In the following examples find cases of connectives used differently; and according to the use decide the grouping. Remember that the logical and rhetorical analysis, rather than the punctuation, must decide the relation of elements, and must determine the groupings and the pauses. Justify or correct the punctuation, and mark the pauses by bars as above described.

Throughout this beautiful and wonderful creation there is never-ceasing motion, without rest by night or day, ever weaving to and fro. Swifter than a weaver's shuttle, it flies from birth to death, from death to birth; from the beginning seeks the end and finds it not; for the seeming end is only a dim beginning of a new out-going and endeavor after the end. As the ice upon the mountain, when the warm breath of the summer's sun breathes upon it, melts, and divides into drops, each of which reflects an image of the sun, so life, in the smile of God's love, divides itself into separate forms, each bearing in it, and reflecting, an image of God's love.—*Longfellow*.

But neither climate nor poverty, neither studies nor the sorrows of a home-sick exile, could tame the desperate audacity of his spirit. He behaved to his official superiors as he had behaved to his school-masters, and was several times in danger of losing his situation. Twice, while residing in the Writers' Building, he attempted to destroy himself; and twice the pistol which he snapped at his own head failed to go off. This circumstance, it is said, affected him as a similar escape affected Wallenstein. After satisfying himself that the pistol was really well loaded, he burst forth into an exclamation that surely



he was reserved for something great. . . .

There can be little doubt that this great empire, powerful and prosperous as it appears on a superficial view, was yet, even in its best days, far worse governed than the worst governed parts of Europe now are. The administration was tainted with all the vices of Oriental despotism, and with all the vices inseparable from the domination of race over race. The conflicting pretensions of the princes of the royal house produced a long series of crimes and public disasters. Ambitious lieutenants of the sovereign sometimes aspired to independence. Fierce tribes of Hindoos, impatient of a foreign yoke, frequently withheld tribute, repelled the armies of the government from the mountain fastnesses, and poured down in arms on the cultivated plains. In spite, however, of much constant maladministration, in spite of occasional convulsions which shook the whole frame of society, this great monarchy, on the whole, retained, during some generations, an outward appearance of unity, majesty, and energy.—*Macaulay*.

Yesternight, at supper,

You suddenly arose, and walked about,
Musing and sighing, with your arms across;
And, when I ask'd you what the matter was,
You stared upon me with ungentle looks:
I urged you further; then you scratch'd your head,
And too impatiently stamp'd with your foot:
Yet I insisted, yet you answer'd not.

It will not let you eat, nor talk, nor sleep;
And, could it work so much upon your shape
As it hath much prevail'd on your condition,
I should not know you, Brutus.

—*Julius Caesar II., 1.*

Grouping will be found to be affected, directly or indirectly, by nearly every principle of Rhetoric. The few cases given here are enough to show that punctuation depends on the logical grouping quite as much as grouping depends on the punctuation; and that the

most solid basis for criticism of punctuation is just such analysis of the thought as is required for intelligent vocal interpretation.

Re-write the following passage, dividing it into paragraphs, adding punctuation, and indicating the vocal grouping by bars, as above.

Our opponents have charged us with being the promoters of a dangerous excitement, they have the effrontery to say that I am the friend of public disorder. I am one of the people, surely if there be one thing in a free country more clear than another it is that any one of the people may speak openly to the people, if I speak to the people of their rights and indicate to them the way to secure them, if I speak of their danger to monopolists of power am I not a wise counselor both to the people and to their rulers, suppose I stood at the foot of Vesuvius or Ætna, and seeing a hamlet or a homestead planted on its slope I said to the dwellers in that hamlet or in that homestead you see that vapor which ascends from the summit of the mountain that vapor may become a dense black smoke that will obscure the sky you see the trickling of lava from the crevices in the side of the mountain that trickling of lava may become a river of fire you hear that muttering in the bowels of the mountain that muttering may become a bellowing thunder the voice of a violent convulsion that may shake half a continent you know that at your feet is the grave of great cities for which there is no resurrection as histories tell us that dynasties and aristocracies have passed away and their names have been known no more forever if I say this to the dwellers upon the slope of the mountain, and if there comes hereafter a catastrophe which makes the world to shudder, am I responsible for that catastrophe? I did not build the mountain, or fill it with explosive materials, I merely warned the men that were in danger, so now it is not I who am stimulating men to the violent pursuit of their acknowledged constitutional rights the class which has hitherto ruled in this country has failed miserably it revels in power and wealth whilst at its feet a terrible peril for its future lies the multitude which it has neglected if a class has failed let us try the nation that is our faith that is our purpose that is our cry let us try the nation this it is which

has called together these countless numbers of the people to demand a change and from these gatherings sublime in their vastness and their resolution I think I see as it were above the hilltops of time the glimmerings of the dawn of a better and a nobler day for the country and for the people that I love so well.

2. **Rhetorical or Elliptic Pauses.**—These, like all other pauses, *afford space* for the more positive elements of expression to accomplish their work. Yet the elements of inflection, force, and quality are both assisted and modified by these suggestive pauses. Hence the pause itself becomes an important element in expression. It often *brings to notice* an inflection, stress, or quality, which would otherwise be unobserved, or heard as a part of the melody of the sentence. It thus *suggests amplification* of the thought. While grammatical pauses merely group together for economy of reception the words that are *actually given*, the rhetorical pause, with its accompanying significant intonation, suggests some thought *additional* to that contained in the words.

✓ In all the following cases of elliptical pause it is the parenthetical or interlinear *expansions*, rather than the examples, that are to be of the nature indicated.

Rhetorical pauses imply:

(a) Deliberative Matter—explanatory, preparatory, propositional, transitional, or anything *similar* to that uttered and such as would naturally come to mind in connection with what is spoken. This deliberative effect is secured merely by *lengthening the pause* or *suspending the voice*.

EXAMPLES.—We were not without guests.

I allowed an hour for the interview.

A holiday had been promised.

We returned sooner than we expected to return.

I had some clue to their intentions.

(b) Discriminative Matter—especially compared or contrasted. The pause in this case *gives time* for the full expression of that which is *implied* by the accompanying *inflection*. It amplifies such inflection.

EXAMPLES.—Scrooge knew he was dead.

The firm was known as Scrooge & Marley.

There are many things from which I might have derived good, by which I have not profited, I dare say—Christmas among the rest.

You never gave that as a reason before.

(c) Emotional Matter—the attendant *feeling*, which might express itself in interjections or parenthetical sentences is implied by *quality* of tone *assisted by pause*, to allow that quality to have its full effect.

EXAMPLES.—Let our age be the age of improvement.

We are not propagandists.

These are excitements to duty.

I know who you are.

Why do you pause?

Do you know what time it is?

That is a noble example.

(d) Energetic Matter—words implied which strengthen or intensify the thought. The *force* or *stress* in the utterance contains the *essence* of such energetic matter, but the pause is often required to *give the energy time to enforce itself*.

EXAMPLES.—Humbug!

Why; do you not know me?

Business! mankind was my business.

We do!

REMARKS.—1. Rhetorical pause may coincide with grammatical.

2. The speaker or reader should be able to *paraphrase* the pause; that is, supply in words the implied additional thought.

3. These pauses are dictated by the principle of "economy." They relieve the speaker, and invite the co-operation of the listener.

4. The amplification effected by these pauses, while of the most subtle kind, is essential to complete expression.

Find or make **examples** of rhetorical pause.

3. **Prosodial Pauses.**—In verse we have:

(a) The pauses occurring between *feet*. These are, for the most part, *suspensions* of the voice, a *slight lingering* on the last syllable of the poetic foot. The prosodial pause does not always involve extra "quantity," nor a stop, as in case of grammatical or rhetorical pauses. It is the yielding and diminishing of the tone, making a musical "shading," and, like a pause, it occasions an expense of time. This delay, or lingering, is vital to the measure, especially in slower movements; as,

O the long and dreary winter,

O the cold and cruel winter.

(b) The *cæsural* pause.—This occurs at or near the middle of the line, between words, and sometimes between the syllables of a poetic foot. It is most marked in long verses, in which it seems to be required both to afford relief to the voice and to give symmetry and balance to the line. The *cæsural* pause

usually *coincides* with one that is grammatical or rhetorical; as,

Though the mills of God grind slowly, | yet they grind
exceeding small,

Though with patience He stands waiting, | with exact-
ness grinds He all.

(c) The verse pause, that occurring at the end of the line.—This is always to be observed, if the poetic form of the composition is to be expressed. The neglect of this makes prose reading, destroying the music, and weakening the thought. Example,

And the stately ships go on
To their haven under the hill.

CAUTION.—It is not needful to mark falling slide at verse pauses, nor to make an abrupt break. The verse can be marked by a slight prolongation, or suspension, of voice, as well as by an actual stop.

REMARKS.—1. The musical element is the first thing in poetry. Otherwise the thought would have been expressed in prose.

2. The truly poetical reading of verse never necessarily interferes with *intellectual rendering* of the thought. The elements of inflection, stress, and quality have their full force, as in prose. And pauses are, for the most part, arranged for by the very structure of the poetry.

4. **Euphonic or Rhythmic Groupings in Prose.**—These are semi-poetic. The same or similar elements of imagination, emotion, dignity, and nobility demand *similar regularity* of movement in poetic prose, as in poetry itself. The same *general grouping* of syllables into twos or threes will be observed, though, of course, with less regularity; they will not be arranged in groups of a certain number of feet each. This would make blank verse.

EXAMPLES—I appeal to you by the graves in which our common ancestors repose in many an ancient village church yard, where daisies grow on the turf-covered graves, and venerable yew trees cast over them their solemn shade.—*Hall*.

Loud shouts of rejoicing shall then be heard when the triumphs of a great enterprise usher in the day of the triumphs of the cross of Christ.—*Gough*.

A mighty cry of joy went forth through all the sky.—*Dickens*.

REMARKS.—1. Observance of this melodic element in reading will favorably react on diction. 2. Exaggerated dignity is never to be sought by this means. 3. "Sing-song," or scanning is not to prevail. 4. Avoid too much prolongation and swell. 5. *Evenness and Dignity* form the essence of this property.

Give **examples** of Prosodial and Euphonic Pauses.

THE INTELLECTUAL ELEMENT.

B.

DISCRIMINATION.

Speak you this from art?

Aye, sir, and reason, too, the ground of art.

—*The Alchemist* L. N.

Discrimination has much in common with Deliberation. Both are prevailingly intellective, both, therefore, precede the emotive and the volitive. In practical analysis, also, both are intimately connected, especially by the analogous and closely related elements of grouping and inflection, of which the former is the vocal measurement of deliberation, the latter of discrimination. Deliberation and discrimination together give the outline of the thought, the facts, the truths, which must form the basis for all emotion and volition. The intellective element is to the imaginative, emotional, and volitional, what form is to color in painting. Form is the chief requisite for expression; and all coloring which ignores the form, or is inconsistent with it, becomes not only expressionless, but disappointing and disgusting.

Discrimination deals more strictly with the logical properties of the thought, and the study of it is designed to train the logical faculties as concerned in the utterance.

As a mood of utterance, Discrimination is, subjectively, the speaker's purpose to cause the listener to discern the **relations** of facts or ideas presented;—

objectively, it is that property in the utterance which serves to express these relations directly or by implication. These are, principally, completeness or incompleteness of thought; assertion and assumption; comparison and contrast.

The relations are discerned by careful study of the purposes in the utterance, and by minute measurements and comparisons among subordinate ideas. The manifestation of these relations in the rendering is necessary to a clear presentation of the thought. After the properties of movement and grouping, provided for under Deliberation, the elements of utterance peculiar to Discrimination are the most vital to the logical unfolding of ideas.

Discrimination is expressed chiefly by **inflection**. This is a variation in pitch, occurring upon single words or phrases and recognized as distinctive slides, or as circumflexes. Inflection is thus distinguished from melody, which belongs to sentences and paragraphs, and also from the slight vanishing slide of "concrete tone," which pervades all speech. Inflection is an *intentional* variation of tone designed to call particular attention to the *relation* of the element upon which it occurs. It has, indeed, an intimate connection with melody, and has very much to do with the variety of intonation so essential to agreeable speech; but this will not be studied particularly here, as we are now to discuss inflection rather as indicating the logical relations above specified.

CHAPTER VIII.

COMPLETENESS AND INCOMPLETENESS OF THOUGHT.

THESE are the most logical and practical relations governing intonation.

I. **Completeness.**—This includes:

1. *Finality*, or the end of the thought.

Usually the relation of finality is found after several clauses or elements. It gives more or less of *conclusive* force, gathering up, or summarizing, preceding facts or thoughts, and sometimes forming climax.

I honestly and solemnly declare, I have in all seasons adhered to the system of 1766, for no other reason, than that I think it laid deep in your truest interests; and that, by limiting the exercise, it fixes, on the firmest foundations, a real, consistent, well-grounded authority in Parliament. Until you come back to that system, there will be no peace for England.—*Burke*.

Let our object be, our country, our whole country, and nothing but our country. And, by the blessing of God, may that country itself become a vast and splendid monument, not of oppression and terror, but of Wisdom, of Peace, and of Liberty, upon which the world may gaze with admiration for ever!—*Webster*.

The party of Freedom will certainly prevail. It may be by entering into and possessing one of the old parties, filling it with our own strong life; or it may be by drawing to itself the good and true from both who are unwilling to continue in a political combination when it ceases to represent their convictions; but, in one way or the other, its ultimate triumph is sure. Of this let no man doubt.—*Sumner*.

A retrospective condensative paraphrase will often

prepare for and accompany the manifestation of finality.

2. *Momentary Completeness*.—This applies to any clause, phrase, or even word, which has, for any reason, enough separate force to constitute, at the moment, an entire thought, and call for a separate affirmation of the mind. This may arise, (1) from its logical importance, requiring a strong assertive emphasis; or, (2) from an elliptical construction—one in which each part could reasonably be expanded into a complete proposition. Example of (1) would be this sentence from Webster:

It comes, if it come at all, like the outbreking of a fountain from the earth, or the bursting forth of volcanic fires, with spontaneous, original, native force.

Here the ideas of spontaneity, originality, native-ness, are each so important to the thought that the mind is called upon to make a separate affirmation upon each one.

Examples of (2) are found in some of the connected clauses in this passage from Byron's *Dream of Darkness*.

I had a dream, which was not all a dream.
The bright sun was extinguished, and the stars
Did wander, darkling, in the eternal space,
Rayless and pathless, and the icy earth
Swung blind and blackening in the moonless air;
Morn came and went—and came, and brought no day,
And men forgot their passions in the dread
Of this their desolation; and all hearts
Were chilled into a selfish prayer for light:
And they did live by watch-fires; and the thrones,
The palaces of crowned kings, the huts,
The habitations of all things which dwell,

Were burnt for beacons ; cities were consumed,
 And men were gathered round their blazing homes,
 To look once more into each other's face.
 Happy were those who dwelt within the eye
 Of the volcanoes and their mountain torch.

Completeness is marked in the voice by a **falling slide**; that indicating finality usually descends a fifth or more, and is preceded by a more or less distinct rising melody. This cadential melody may carry the voice so high in pitch that the falling slide will be as great as an octave. The indication of momentary completeness is also a falling slide, varying in extent from a third to a fifth, but not so marked as that of finality, and usually not preceded by any special rising melody. This momentary completeness is exemplified in most loose sentences.

In the following example note momentary completeness on "man," "woman," "child," and finality on the climacteric word "beast." Thus:

They saw not one man, not one woman, not one child,

not
one
four
footed
b
e
a
s
t.

It is especially important to study the relation of momentary completeness in connection with dependent clauses. As a rule a definitive clause does not stand in the relation of momentary completeness, but in that of subordination or anticipation. A supplemental

clause, on the other hand, is distinctively complete. This relation is not always shown, either by the punctuation, or by exact use of relative pronouns. In strictness, *who* and *which*, as already said, should always mark supplemental relations, *that*, definitive. Considerations of euphony, however, often overrule grammatical and rhetorical principles. The problem in regard to dependent clauses is to decide whether the mind makes a complete affirmation in uttering the first clause, and a second separate thought in the other clause, or whether, on the other hand, the mind, *while uttering* the first clause, is looking forward to the second as modifying or defining some thought in the first; in short, to decide whether the subordinate clause contains additional thought, or only modifying thought. The best practical test will be found in paraphrasing. If a dependent clause is truly definitive it may be reduced to a brief element,—often to a single word, which may be incorporated in the first clause.

EXAMPLE.—Lafayette was intrusted by Washington with all kinds of services . . . the laborious and complicated, which requires skill and patience; the perilous, that demanded nerve.—*Everett*.

In this example it is obvious that the clause introduced by "*which*" and the one beginning with "*that*" stand in precisely the same relation, the change being made for euphony. It is obvious also that both dependent clauses are supplemental rather than definitive; for it would be absurd to say that the "laborious and complicated service" is defined or limited by the idea

of skill or patience, or that the idea of perilousness is *explained* by the fact of its demanding nerve. In both of these clauses, therefore, there is an added thought, and this gives the relation of momentary completeness at the words "complicated" and "perilous."

The ear, under the guidance of the logical and rhetorical insight, gives a much more sensitive and more accurate punctuation than can be indicated by printer's marks or grammarian's rules.

The principle of momentary completeness is strikingly exemplified in the case of a division of the question in parliamentary proceedings. Division is called for because each item is considered as separately important enough to demand the entire attention. The same is often true in the announcement of a proposition containing several different elements, or of a text of Scripture suggesting many separate thoughts. The following illustration of this principle was once heard by the writer:

"Sàul,—Sàul,—wh`y—pèsecutest—thòu—mè?" In this case each element became the germ of a division of the discourse; as announced by the preacher, every word stood for a complete thought afterward developed before the audience. It would, of course, usually be a violent exaggeration, in reading even the most weighty passage, to mark divisions of the thought thus separately. The important thing to remember is that not the words, nor the grammatical elements, nor the customary and traditional rendering, determines

grouping or inflection, but rather the speaker's immediate *purpose* at the moment of the utterance.

II.—Grammatical and Formal Incompleteness. This includes the unfinished and the unassertive. The mind of the speaker is viewing the thought that is, for the moment, before his attention, either as obviously connected with something to follow, or as being incapable or unworthy of a full affirmative statement. Some obvious cases of incompleteness are the following:

I. *Subordination*, grammatical and rhetorical. When the subordinate element precedes the emphatic part, it is expressed by a slightly rising slide, usually about that of a musical second. For example:

I cannot, by the progress of the stars, give guess how near to day.
It never rains but it pours; we got more than we asked.

This type of incompleteness covers many cases of mere enumeration, or of the most obvious pointing forward, or opening of ideas, in which the thought simply leads on to something that is to follow. Its vocal symbol is a rising slide, but only slightly rising, to point the attention onward rather than upward; just as the arrow-head or finger on a guide-board points the way. It is usually accompanied by a somewhat rapid, easy grouping, which indicates that there is nothing in the individual phrases or clauses to call your attention or delay your progress.

Rhetorical subordination has been partly anticipated in the previous chapter under groupings. It is that

which is taken for granted, coming as a matter of course, something well understood.

The relation of subordination is not that of triviality, and need not produce an accelerated movement nor a much thinner tone. It should promote clearness of interpretation, and should secure a better rhythm, a gliding and connecting movement, which will allow the principal elements to stand out full and distinct.

Many clauses and elements that are really subordinate *follow*, rather than precede, the emphatic elements. These appended, or supplemental, subordinate elements will not usually take rising slides. Often they will have no distinct slides of their own; but will be *attracted* into the general melody of the sentence, which will be determined by the emphatic parts.

Paraphrase will often reveal the subordination and indicate the proper inflection.

In the following passages find the cases of subordination, and those of momentary completeness:

Clive, ill and exhausted as he was, undertook to make an army of this undisciplined rabble, and marched with them to Covelong. A shot from the fort killed one of these extraordinary soldiers; on which all the rest faced about and ran away, and it was with the greatest difficulty that Clive rallied them. On another occasion, the noise of a gun terrified the sentinels so much that one of them was found, some hours later, at the bottom of a well. Clive gradually accustomed them to danger, and, by exposing himself constantly in the most perilous situation, shamed them into courage. He at length succeeded in forming a respectable force out of his unpromising materials. Covelong fell. Clive learned that a strong detachment was marching to relieve it from Chingleput. He took measures to prevent the enemy from learning that they were too late, laid an ambuscade for them on the

road, killed a hundred of them with one fire, took three hundred prisoners, pursued the fugitives to the gates of Chingleput, laid siege instantly to that fastness, reputed one of the strongest in India, made a breach, and was on the point of storming, when the French commandant capitulated and retired with his men.—*Macaulay*.

“Then,” said Mrs. Micawber, who prided herself on taking a clear view of things, and keeping Mr. Micawber straight by her woman’s wisdom, when he might otherwise go a little crooked,—“then I naturally look round the world, and say, ‘What is there in which a person of Mr. Micawber’s talent is likely to succeed?’ I may have a conviction that Mr. Micawber’s manners peculiarly qualify him for the banking business. I may argue within myself, that, if I had a deposit in a banking-house, the manners of Mr. Micawber, as representing that banking-house, would inspire confidence and extend the connection. But if the various banking-houses refuse to avail themselves of Mr. Micawber’s abilities, or receive the offer of them with contumely, what is the use of dwelling upon *that* idea? None. As to originating a banking business, I may know that there are members of my family, who, if they chose to place their money in Mr. Micawber’s hands, might found an establishment of that description. But if they do *not* choose to place their money in Mr. Micawber’s hands,—which they don’t,—what is the use of that? Again I contend that we are no farther advanced than we were before.”—*Dickens*.

But scarce again his horn he wound,
When lo! forth starting at the sound,
From underneath an aged oak
That slanted from the islet rock,
A damsel guider of its way,
A little skiff shot to the bay,
That round the promontory steep
Led its deep line in graceful sweep,
Eddying, in almost viewless wave,
The sweeping willow twig to lave,
And kiss, with whispering sound and slow,
The beach of pebbles bright as snow.

—*Scott*.

2.] [*Anticipation*, or Condition; differing from sub-

ordination by giving a more distinct and definite preparation.

Anticipation implies more of animation, or possibly even of eagerness, than does subordination. Subordinate thought is a matter of course; anticipative thought is a matter of curiosity. For example:

But that ye may know that the Son of Man ha'th power on earth to forgive sins, I say unto thee, "Arise, take up thy bed, and go unto thy house."

I hold that he who humbly tries
To find wherein his duty lies,
And finding, does the same, and bears
Its burdens lightly, and its cares,
Is nobler, in his low estate,
Than crowned king or potentate.

If we shall find the work has been slighted, we shall appoint another man.

Ye have heard that it hath been said by them of old time, "Thou shalt not forswear thyself."

Most periodic sentences employ this form of incompleteness, which gives them their character of "suspense."

This relation of anticipation is expressed by a somewhat sharper rising slide than that which marks subordination. Anticipation usually employs the rising Third.

"Anticipation," when obscure, can usually be made to appear in paraphrase by translating verbs into participles, putting apparently independent clauses into plainly dependent relations, using more subordinate connectives, or changing the punctuation; *e. g.* Aris-

ing—take up thy bed; or, Arising and taking up thy bed—go unto thy house; or, Arise. Taking up thy bed, go unto thy house. Either is a possible interpretation of the sentence.

Whether the items in a series are to be viewed in relation of subordination or anticipation, or in that of completeness, will often be well tested by the reader's asking himself this question: Do I, in beginning the series, look forward to the end, and do I think of each one of these items in its relation to the others; or, does each one come separately, receive my attention, and then drop from notice? For example:

Antonio, I am married to a wife,
Which is as dear to me as life itself;
But life itself, my wife, and all the world,
Are not with me esteem'd above thy life:
I would lose all, ay, sacrifice them all
Here to this devil, to deliver you.

—*Mer. Ven. IV., I.*

Here both inflection and pause on the word "wife" will be determined by considering whether Bassanio, when he begins to speak, has in mind both the fact of his recent marriage and the measure of his love for his wife; or whether, on the other hand, the fact of his having a wife to leave, is for the moment a separate consideration, to which the asseveration of his affection is a supplemental thought. In the third line it seems evident that all the items, "life," "wife," and "world," were plainly in the speaker's mind at the outset, and this might be shown by inserting after the word "but,"

a parenthesis to this effect: all the interests you can name, or some expression that will indicate that the specifications of the line are members, partitive appositives, of the whole thought. So in the fifth line; if Bassanio means, I would both lose all and sacrifice all, or, I would not only lose, but sacrifice,—then the first four words are not momentarily complete, but stand in the relation of anticipation to the remainder of the line. If, on the other hand, “I would lose all” sums up the whole of his thought at that moment, and if the stronger word, “sacrifice,” is simply added for the emphasis of repetition, then “lose all” stands in the relation of momentary completeness.

It is always a question of the point of view, and of the mind's action during the utterance of the words.

Discrimination deals definitely with relations of ideas and thoughts, and the paraphrase that shall assist in preparation for discriminative utterance, must concern itself chiefly with the **relations of the elements**. In general, therefore, the Discriminative Paraphrase will employ some **change of structure**.

Paraphrase to Reveal Completeness or Incompleteness.—Under this head the most frequent and the most important will be that reconstruction and amplification of the text which will reveal and justify the relation we have called “momentary completeness.” The reason for this is found chiefly in the fact that the prevailing tendency, brought largely from the primary school, is to “keep the voice up till you

come to a period." But nothing can be more obvious than that many phrases and clauses marked only by a comma, and frequently by no punctuation whatever, are still momentarily complete; that is, the separate parts of the thought are not viewed as depending upon one another in any logical or rhetorical sense, but have, each one, its separate, individual force. Now this essential separateness in such elements is both revealed and justified by *expansion* of the compact phrases, usually such expansion as will make of each one a grammatically complete proposition, allowing punctuation by periods, or at least by semicolons or colons.

Authors differ greatly in the matter of punctuation. Victor Hugo, for example, inclines to punctuate largely with periods; thus announcing to the reader the separateness and completeness of each element in the thought. Notice this paragraph:

He sinks in two or three inches. Decidedly he is not on the right road; he stops to take his bearings; now he looks at his feet. They have disappeared. The sand covers them. He draws them out of the sand; he will retrace his steps. He turns back, he sinks in deeper. The sand comes up to his ankles; he pulls himself out and throws himself to the left—the sand half-leg deep. He throws himself to the right; the sand comes up to his shins.

Behold him waist-deep in the sand. The sand reaches his breast; he is now only a bust. He raises his arms, utters furious groans, clutches the beach with his nails, would hold by that straw, leans upon his elbows to pull himself out of this soft sheath; sobs frenziedly; the sand rises; the sand reaches his shoulders; the sand reaches his neck; the face alone is visible now. The mouth cries, the sand fills it—silence. The eyes still gaze, the sand shuts them—night. Now the

forehead decreases, a little hair flutters above the sand; a hand comes to the surface of the beach, moves and shakes, disappears. It is the earth-drowning man. The earth filled with the ocean becomes a trap. It presents itself like a plain, and opens like a wave.

Now contrast with this a not dissimilar passage by Dickens:

I wrapped myself in my clothes as quickly as I could, and ran into the street, where numbers of people were before me, all running in one direction,—to the beach. I ran the same way, outstripping a good many, and soon came facing the wild sea. Every appearance it had before presented bore the expression of being *swelled*; and the height to which the breakers rose, and bore one another down, and rolled in, in interminable hosts, was most appalling. . . .

One mast was broken short off, six or eight feet from the deck, and lay over on the side, entangled in a maze of sail and rigging; and in that ruin, as the ship rolled and beat,—which she did with a violence quite inconceivable,—beat the side as if it would stave it in. Some efforts were being made to cut this portion of the wreck away; for, as the ship, which was broadside on, turned toward us in her rolling, I plainly descried her people at work with axes—especially one active figure, with long curling hair. But a great cry, audible even above the wind and water, rose from the shore; the sea, sweeping over the wreck, made a clean breach, and carried men, spars, casks, planks, bulwarks, heaps of such toys, into the boiling surge.

A comparison of these two passages shows that the punctuation is neither definite nor quite self-consistent in either case. The final decision as to what constitutes a complete or incomplete element in the thought, must, after all, be made by the reader, according to his judgment of the relative importance of each item and of the necessity for giving it the undivided thought at the instant.

Take the first of these passages and change its

structure. Unite the short periods of Hugo into mutually dependent and subordinate clauses. Take the separate elements in Dickens' description, and make a complete proposition of each one. Note the differences in the descriptive power.

Study this passage from Charles Sprague, on the American Indian:

As a race they have withered from the land. Their arrows are broken, their springs have dried up, their cabins are in the dust. Their council-fire has long since gone out on the shore, and their war-cry is fast fading to the untrodden west.

Each item amplifying the idea that the race has died out might be a complete sentence, or even a paragraph. It is evident that if the clauses marked by the commas were read as "incomplete," much of the force would be lost. They must be thought of as separate and entire individually; and to make such mental measurement reasonable the best way is to expand, so arranging the important words that their completeness may appear, thus:

Their arrows, the weapons with which they defended themselves, and the means by which they procured their livelihood in their native forests, lie scattered and broken. The native springs, at which they quenched their thirst, have been exposed by the woodman's ax, and their sources have been dried up. You may search for their council fires. You will not find one upon any shore. You may listen for their war-cry. Its wild sound echoes no more.

Poetry has perhaps more cases of momentary completeness; and here the danger of obscuring the sense by failing to observe relations of completeness and incompleteness is vastly greater, because the rhythmic

force of the verse is likely to carry the mind over many compact expressions. Observe this relation in the following on "The Launching of the Ship," by Longfellow:

We know what master laid thy keel,
What workmen wrought thy ribs of steel,
Who made each mast, and sail, and rope,
What anvils rang, what hammers beat,
In what a forge and what a heat
Were shaped the anchors of thy hope!

Here we have nothing but the comma, and sometimes not even that, to separate elements which are momentarily complete. To express this momentary completeness the passage might be paraphrased somewhat as follows:

We are well assured of the masterly architecture which has planned thy structure. We know well what diligent and capable hands have fashioned together the different parts of thy wondrous mechanism. We know what minute attention has been given to every mast. The overseeing eye has not failed to note the shape and strength of each separate sail. Minute inspection has been given to the strength of every rope. In our imagination we hear the ringing of the anvil. As we listen, we catch the beat of the hammer; we feel the fervid flame in the forge. We know that all these forces were combined to give thee thy perfected shape.

No paraphrase would be needed in the following passage from "Hiawatha," to show that each one of the tribes mentioned is thought of as separately as if there had been devoted to each a complete paragraph describing the coming of each tribe to the council.

Down the rivers, o'er the prairies,
Came the warriors of the nations,

Came the Delawares and Mohawks,
Came the Choctaws and Camanches,
Came the Shoshonies and Blackfeet,
Came the Pawnees and Omawhaws,
Came the Mandans and Dakotahs,
Came the Hurons and Ojibways,
All the warriors drawn together
By the signal of the Peace-Pipe,
To the Mountains of the Prairie,
To the great Red Pipe-stone Quarry.

"Incompleteness," on the other hand, may often be employed, even when we have strong punctuation, as semicolon, colon, or period:—as in these sentences;

We die, but leave an influence behind us that survives. The echoes of our words are evermore repeated and reflected along the ages. It is what man *was* that lives and acts after him; what he *said* sounds along the years like voices beyond the mountain gorges; and what he *did* is repeated after him in ever-multiplying and never-ceasing reverberations.

The period after "survives" would seem to indicate completeness; so, indeed, it is—but that of "momentary completeness" rather than finality, and without any severe strain upon the sense we might change both the punctuation and the relation of clauses, making it read as a preparatory or anticipatory clause introducing the sentence following; thus:

The surviving influence of every man causes his words and deeds to be repeated after him.

Take also the following sentences:

The seed sown in life springs up in harvests of blessings or harvests of sorrow, whether our influence be great or small, whether it be good or evil; it lasts, it lives somewhere, within some limit, and is operative

wherever it is. The grave buries the dead dust; but the character walks the world and distributes itself as a benediction or a curse among the families of mankind.

Study the relations of completeness and incompleteness in these clauses, reconstruct the words by use of participial and prepositional phrases; and change the punctuation so as to obviate the periods as they are given in the text, and locate periods where commas are now written. The thought in this particular case will not be essentially altered. The reason for this drill is, that many passages will occur in which the apparent completeness must be mentally changed to incompleteness, and *vice versa*. The thing always to be remembered is, that the punctuation is not to be slavishly followed, but that the real relations of the elements are to be discovered by logical and rhetorical analysis of the thought.

Mahomet still lives in his piratical and disastrous influence in the East; Napoleon still is France, and France is almost Napoleon; Martin Luther's dead dust sleeps at Wittenberg, but Martin Luther's accents still ring through the churches of Christendom; Shakespeare, Byron, and Milton all live in their influence for good or evil; the apostle from his chair, the minister from his pulpit, the martyr from his flaming shroud, the statesman from his cabinet, the soldier in the field, the sailor on the deck, who all have passed away to their graves, still live in the practical deeds that they did, in the lives they lived, and in the powerful lessons that they left behind them.

Now re-arrange this paragraph. See whether the thought might not be expressed as justly, or even more so, by changing the punctuation and readjusting relations of completeness and incompleteness.

III Indirect and Inferential Forms of Incompleteness.

1. Negative or Non-Affirmative Statement.

This is the introductory dismissal of a thought, as being apart from the present purpose; it is the exclusion or removal of unnecessary or irrelevant matter—a clearing of the ground for something positive, which is to be added, or which is implied. It is not the assertion or the maintenance of a denial, as the arguing of the “negative” side in a debate; it is, rather, the declining to assert, the waiving, or conceding, or excluding, of that which, in the circumstances, is thought not worth while to claim, or of that which is considered too evident to need proof or assertion.

Particular cases are—

Negative Statement.

Positive Statement.

- | | |
|---|--|
| 1. Concession, | <i>vs.</i> Affirmation. |
| 2. Inability to assert, | <i>vs.</i> Knowledge or Conviction. |
| 3. Unwillingness to assert,
(“non-committal” attitude), | <i>vs.</i> Desire to State,
(self-declaration). |
| 4. Sense of Triviality, | <i>vs.</i> Sense of Seriousness or Importance. |
| 5. Assumption of Obviousness or
Familiarity in thought, | <i>vs.</i> Indication of that which is New
or Unrecognized in the
thought or in its application. |
| 6. The Anticipatory or Negative
member of an Antithesis, | <i>vs.</i> The Conclusive or Positive
member of an Antithesis. |

EXAMPLES.—I do not know that I care to do that.

There are other methods; I do not claim that this is the only one.

I grant there is some truth in that.

No, of course no one believes that.

It was not Moses that gave you the bread out of heaven, but my Father giveth you the true bread out of heaven.

I know that he shall rise again in the resurrection at the last day.

Not that I loved Cæsar less, but that I loved Rome more.

O, that is of no consequence; you don't believe that.

Yes, he spoke very well.

By a natural paradox this rhetorical negation may become the strongest kind of affirmation; as,

We know that this is our son.

Here the parents of the blind man consider the fact of his relation to them as so indisputable that it is not worth their while to make an affirmation concerning it; so do the neighbors, who said "This is he." But when his identity had been disputed by some of the bystanders, it then became necessary to make an affirmation, and so the man himself declares, with falling slide, "I *am* he."—John ix. 9, 20.

The vocal symbol of this negative relation is a *rising slide*, of about a fourth; the more serious negation is somewhat prolonged, and the more trivial is given with a quicker, lighter toss. The interval is in either case essentially the same.

Paraphrase to Reveal Negation.—A thought that is essentially negative, but formally, or grammatically positive, can almost always be *translated* into a sentence that is technically, or grammatically, negative; thus:

"I grant there is some truth in that"—I do not deny that.

"I know that he shall rise in the resurrection"—I am not doubting the fact of the resurrection.

"We know that this is our son"—We could not, of course, mistake our own son.

In the following examples find cases of "negative statement," classify them, and translate into negative phraseology:

Dec. Never fear that: if he be so resolved,
I can o'ersway him; for he loves to hear
That unicorns may be betray'd with trees,
And bears with glasses, elephants with holes,
Lions with toils, and men with flatterers;
But when I tell him he hates flatterers,
He says he does, being then most flatter'd.
Let me work;
For I can give his humor the true bent,
And I will bring him to the Capitol.

—*Jul. Cæs. II., 1.*

You know me well, and herein spend but time
To wind about my love with circumstance.

—*Mer. Ven. I., 1.*

Mark you this, Bassanio,
The devil can cite Scripture for his purpose.

—*Mer. Ven. I., 3.*

There are many things from which I might have derived good, by which I have not profited, I dare say, Christmas among the rest. But I am sure I have always thought of Christmas time, when it has come round—apart from the veneration due to its sacred name and origin, if anything belonging to it can be apart from that—as a good time; a kind, forgiving, charitable, pleasant time.—*Dickens.*

Thus we lived several years in a state of much happiness; not but

that we sometimes had those little rubs which providence sends to enhance the value of its favors. My orchard was often robbed by school-boys, and my wife's custards plundered by the cats or the children. The squire would sometimes fall asleep in the most pathetic parts of my sermon, or his lady return my wife's civilities at the church with a mutilated curtsy. But we soon got over the uneasiness caused by such accidents, and usually in three or four days began to wonder how they vexed us.—*Goldsmith*.

What, thought I, are the distresses of the rich? They have friends to soothe—pleasures to beguile—a world to divert and dissipate their griefs. What are the sorrows of the young! Their growing minds soon close above the wound—their elastic spirits soon rise beneath the pressure—their green and ductile affections soon twine round new objects. But the sorrows of the poor, who have no outward appliances to soothe—the sorrows of the aged, with whom life at best is but a wintry day, and who can look for no after-growth of joy—these are indeed sorrows which make us feel the impotency of consolation.—*Irving*.

2. *Doubt*. This includes hesitation, uncertainty, any degree of bewilderment or confusion; and represents the mind as attempting to balance or decide between ideas. For example:

I may find it necessary.—

You do not really think it possible.—

I believe I mailed that letter—on Saturday.—

If thou consider rightly of the matter—Cæsar hath had great wrong.—

It must be by his death.—

Crown him?—that;—and then I grant we put the sting in him that, at his will, he may do danger with.

Hamlet. What? looked he—frowningly?—

Horatio. A countenance more in sorrow than in anger.

Ham. Pale—or red?—

Hor. Nay, very pale.

Ham. He—fixed his eyes—upon you?—

Hor. Most constantly.

Ham. I would I had been there.—

Hor. It would have much amazed you.

Ham. Very like; very like;—stayed it long?—

Hor. While one with moderate haste might tell a hundred.

Mar. } Longer, longer.
Ber. }

Hor. Not when I saw it.

Ham. His beard—was grizzled—no?

Hor. It was, as I have seen it in his life, a sable silver'd.

Ham. I'll watch to-night; perchance 't will walk again.

—*Ham. I., 2.*

The vocal symbol of doubt or uncertainty is a *suspension of voice*, rather than a distinct rising slide, though there may be a slight tendency upward. It typifies the mind held in suspense or abeyance.

Doubt, hesitation, or uncertainty, when obscure, can best be revealed by **subjective expansive paraphrase**. This will put into words the hidden thoughts that give this color to the utterance. Thus, when Brutus says: "It must be by his death," fill out somewhat like this: I wish I could see some other way—my personal feeling holds me back—but patriotism moves me to it—but—not decisively—as yet—let me reflect—etc. Or Shylock, in *Mer. Ven. I., 3*. "Three thousand ducats; well."—I love my money—I hate to see it go—but isn't this the opportunity I've been waiting for—will it do—can I entrap him in this way—I must think a little—etc. The substance of the mood is a nearly equal drawing in opposite directions, leaving the mind for the time quite balanced between them.

Study Launcelot's full revelation of balancing mo-

tives, and old Gobbo's hesitation and uncertainty.—
Mer. Ven. II., 2.

3. *Interrogation, Direct*, answerable by "yes" or "no."

The mind is pictured as unformed in reference to the main thought, either confessing or professing ignorance, and as looking up to superior intelligence for the anticipated information. This is emptiness or incompleteness. For example:

Is this your *són*?

Did he say *nó*?

The natural symbol in this honest interrogation is a rising slide, almost invariably of a fifth. Rhetorical or figurative interrogation usually has the purpose of a strengthened affirmation. This purpose may be effected either by obviously asserting in tone, what is asked in words, or by pretending ignorance in regard to that which is well known. The latter expects a needless answer, the former only demands the attention; the latter employs a rising slide, like a real question; the former, a falling slide, like an ordinary assertion, or stronger. For example:

Do you deny this?

This may convey either of two purposes:

(1) Really to gain information. It will then be expressed by a simple rising slide.

(2) Strongly to assert the opposite of that expressed in the question: That is; you do not, cannot deny it.

This, of course, will be given with a positive falling slide.

Figurative Interrogation is *not always given by falling slide*. The intonation will depend on whether the speaker wishes—or judges it best—to assume the attitude of demanding, challenging, dominating; or that of leading the interlocutor to state for himself the fact or truth to be impressed upon him.

Shall not the Judge of all the earth do right?
Had you rather Cæsar were living, and die all slaves?

These are *figurative* interrogations, but their strongly *discriminative* and conversational character seems to give them the tone of literal questions. Strong emotion and energy tend to use falling slides in interrogation.

In literary interpretation, as in conversation, it is often a delicate and most important task to decide whether the interrogative phraseology really conveys the purpose of a literal question, *i. e.*, to gain information, or of a figurative, to assert or challenge. The real intent may best be realized by **restating**, especially by changing to declarative form; thus:

Who does not know this=Every one knows it. Do you not see that it is true=You must see.

4. *Supplication or Entreaty*.—This may seem to belong rather to emotion than to Discrimination. Though arising in an emotional state, it as distinctly represents a *relation* of the two minds as does Interro-

gation, and as truly reveals essential incompleteness on the part of the speaker as does Negation.

It cannot be measured always by the words. The attitude of the speaker's mind must be inferred from the context and from a reasonable probability, based upon the study of the character of the person speaking, and of the circumstances. An ordinary request may be only the statement of a desire. For example:

May I speak to you a moment?

Please listen to my statement.

This is not "supplicatory." The same is true of many prayers; they simply indicate the desire of the speaker, and the expectation of the promised answer or blessing.

Give ear, O Shepherd of Israel, thou that leadest Joseph like a flock; thou that sittest upon the cherubim, shine forth.

Words of real supplication, on the other hand, express an intense pleading, which looks upward—as weakness to strength; fearfulness or despair to protecting power. The whole trend of Psalm li., "Have mercy upon me, O God, according to thy loving kindness," etc., has this pleading, or supplicatory effect; so has this passage from Psalm lxxvii.:

Will the Lord cast off forever? and will he be favorable no more? Is his mercy clean gone forever? Doth his promise fail forevermore?

In this the purpose is not primarily to gain information but rather to express the intense pleading, the uplifted, beseeching attitude here intended by the term

“supplication.” The same will often be heard in conversation, when the feeling of weakness appealing to strength is portrayed. For example:

Do not close the door upon your child !

Do not leave me here alone !

And literature, especially the drama, contains many such examples:

O, Hubert, save me from these bloody men !

Kneel not, gentle Portia.

Have patience, gentle friends.

Good friends, sweet friends, let me not stir you up to such a sudden flood of mutiny !

O, Hamlet, speak no more.

A fine form of supplication or entreaty is found in the solicitude or tenderness of friendship and of love. Delicate consideration may prevent the use of definite, formal entreaty in the diction; yet the real motive impelling the utterance, and suggesting its intonation, is often of this nature. In such cases the true intent may best be revealed, and the expression indicated, by **translating** into phraseology containing imperatives and words distinctively pleading or entreating.

EXAMPLES.—You look not well, Signior Antonio,
equivalent to

I do entreat you not to kill yourself with grief.

—*Mer. of Ven. I., 1.*

You have too much respect upon the world;

They lose it that do buy it with much care.

—*Ibid.*

Suggesting,

Now don't make that mistake I pray you.

Your worth is very dear in my regard.

—*Ibid.*

Translated mentally,

Do not think I am weary of your company.

You know me well, and herein spend but time
To wind about my love with circumstance.

—*Ibid.*

Equivalent to

I beg you do not mistrust my willingness to help you.

This element of entreaty is, no doubt, the reason for the delicate rising slide so often heard in an affectionate or cordial "Good bye."

Give me your hand, Bassanio; fare you well!
Grieve not that I am fall'n to this for you.

The entreaty of tenderness in a farewell is also beautifully exemplified in the death scene of Paul Dombey.

"Floy! this is a kind, good face! I am glad to see it again. Don't go away, old nurse. Stay here! Good-bye!"

"Good-bye, my child?" cried Mrs. Pipchin, hurrying to his bed's head. "Not good-bye?"

"Ah, yes! Good-bye!—Where is Papa? . . . How fast the river runs, between its green banks and rushes, Floy! But, it's very near the sea now. I hear the waves! They always said so!"

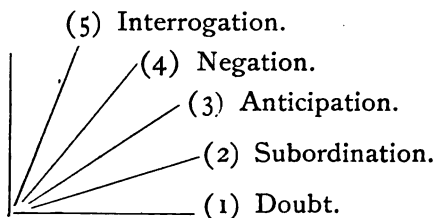
In such a scene it would be an affront to the sacredness of human feeling to translate into *words* the tender entreaty which is to be heard, or rather felt, in the lingering caress of the tone; yet, it would be heartless to render the thought without such interpretation, mentally and somewhat definitely made. When once this habit of interpretation by translation or paraphrase

is fairly started, it will apply itself, in most cases, more delicately and more effectively in the unspoken or unwritten translation which the mind learns to make.

This relation is symbolized by a rising slide, variable in extent from third to octave. It is usually, and almost necessarily, accompanied by a perceptible swell.

Examples.—Find or make examples of all the above varieties of incompleteness, and of momentary completeness.

The following diagram shows the different degrees of pitch that, in general, are found to mark different types of incompleteness.



Supplication takes, according to the degree of intensity, almost any degree of elevation.

CHAPTER IX.

ASSUMPTION AND ASSERTION.

Assumption is, subjectively, the taking for granted of that which may be supposed to be already in the mind of the listener, either from having been previously mentioned or strongly implied, or because it is a matter of common information. Objectively, assumption consists, usually, in the absence of distinct inflection, the *voice moving easily forward*, often with a tendency to the rising slide, like that of subordination, but always governed by the general trend of the melody in the sentence. This light and unemphatic motion of the voice simply says, "What I am saying now is perfectly familiar to you, just look forward and see what I am going to point out."

Assumption, thus, often resembles weaker forms of negative statement. In general the difference between negation and assumption is that the former usually applies to a sentence or a clause as a whole, and as opposed to some other entire sentence or clause; while the latter applies more often to words and phrases, and does not so distinctly imply antithesis. It also resembles subordination, from which it differs in that an assumed element is less closely connected with another element as its principal. In its vocal expression, there-

fore, assumption will be marked by less distinctly rising slide than negation, and will be differentiated from subordination by more distinct separation of elements through pauses.

The real significance of assumption appears most plainly in distinction from that of assertion, as will be found later.

Examples of Assumption:

I know that virtue to be in you Brutus.

—*Jul. Cas. I., 2.*

The skies are painted with unnumbered sparks,
They all are fire and every one doth shine;
But there's but one in all doth hold his place;
So in the world; 'tis furnished well with men,
And men are flesh and blood and apprehensive;
Yet in the number I do know but one
That unassailable holds on his rank,
Unshaked of motion.

—*Jul. Cas. III., 1.*

And Brutus is an honorable man.

—*Jul. Cas. III., 2.*

This last, as first said, is simply assumed, as that which every one knows, of course; later, it has a distinctively assertive, ironical significance.

As to what may be assumed and what needs to be asserted, the speaker must always consult the intelligence of his audience, the circumstances of the speech, and especially the particular connection and bearing of the sentence in question. Too much assumption renders the delivery weak and inadequate, because too commonplace; too much assertion is an insult, as it underestimates the intelligence of the audience.

Assertion is, subjectively, the purpose to point out that which is new, unknown, unfamiliar, or specially important in the connection; or that which, for any reason, would be likely to escape the attention of the hearer. "Assertion" here means *distinctive*, or discriminative, "emphasis" *in connected relations* (i. e., without pauses). It recognizes the relative importance, rhetorically and logically, of elements whose grammatical position or whose connections might tend to hide their true significance, bearing, or force. Such elements are usually near the beginning or the middle of a clause or sentence, where no help is given by punctuation. Objectively, it consists in such inflection as will secure this object. Its symbol is a falling slide, but, unlike the falling slide of momentary completeness, the assertive slide is usually not accompanied by a distinct pause. It is continuative; that is, the voice moves downward and onward at the same time. It is the most convenient way of marking that which is usually called the "emphatic" word of a sentence, viewed *in its connections*. It is well shown in transferred emphasis; as,

I gave him those keys.

I *gave* him those keys.

I gave *him* those keys.

I gave him *those* keys.

The "continuative" falling slide is marked thus, (L).

EXAMPLES.—I gave him those keys.

I g|ave him those keys.

I gave,h|im those keys.

I gave him th|ose keys.

Therefore said his parents, He is of age; ask him.

—*John ix. 23.*

Jesus heard that they had cast him out.

—*John ix. 35.*

This is the *first* plan I have to submit.

Paraphrase to show Assertion and Assumption.

A heart that is full of goodness, that loves and pities, that yearns to invest the riches of its mercy in the souls of those that need it—how sweet a tongue hath such a heart! A flute sounded in a wood, in the stillness of evening, and rising up among leaves that are not stirred by the moonlight above, or by those murmuring sounds beneath; a clock that sighs at half hours, and at the full hours beats the silver bell so gently, that we know not whence the sound comes, unless it falls through the air from heaven, with sounds as sweet as dewdrops make, in heaven, falling upon flowers; a bird whom perfumes have intoxicated, sleeping in a blossomed tree, so that it speaks in its sleep with a note so soft that sound and sleep strive together, and neither conquers, but the sound rocks itself upon the bosom of sleep, each charming the other; a brook that brings down the greeting of the mountains to the meadows, and sings a serenade all the way to the faces that watch themselves in its brightness;—these, and a hundred like figures, the imagination brings to liken thereunto the charms of a tongue which love plays upon.—*Beecher.*

In this paragraph the words “flute,” “clock,” “bird,” “brook,” are cases requiring assertion. A brief paraphrase would reveal this; as, Listen to the flute. Note the stroke of the clock. Hear the song of the bird. How joyously babbles that brook. By imagining a complete sentence thus to indicate or point out each of these four illustrations, we bring to notice the real point and beauty of the paragraph, as to its properties of discrimination. The periodic structure, however, requires that these separate images and analogies

be closely united and carried forward. The resultant of these two forces in the emphasis—the pointing out and the connecting—will be assertion, or continuative emphasis. This is best realized in the mind and prepared for utterance, by *first reconstructing*, so as to give a separate sentence to each important item, and *then reconnecting*, so as to compel the continuous flow. The punctuation is no guide to this, nor could it be without greatly marring the melody and proportion of the clauses. The voice, however, may often most economically and most logically *suggest* such reconstruction as above indicated. The same is clearly shown in briefer sentences; as, for example, some from the ninth chapter of John:

They say therefore unto the blind man again, what sayest thou of him in that he hath opened thine eyes?

Here the chief assertion is not upon the last word, but upon “thou;” and to reveal and justify the proper assertion, we must invert the words of the text, making it read somewhat as follows: So they say again to the blind man, Considering the fact that he has opened your eyes, what opinion of him do you entertain yourself? **Inversion** is usually the best means of calling attention to the element that needs to be asserted.

In John vi. 32, we have a case of similar inversion which has been made by the Revision. It formerly read:

Moses gave you not that bread from heaven, but my Father giveth you the true bread from heaven.

It is now made to read:

It was not Moses that gave you that bread out of heaven.

This change in the structure throws the assertion where it belongs, upon the word "Moses." Similar inversions and changes of phraseology will often need to be made mentally, by the intelligent reader, for similar purposes.

In general, the relation of *assumption* can be indicated by *participial* or *prepositional phrases*, and by *dependent clauses*; that of *assertion*, by *separate* or *inverted* propositions.

Are not you moved, when all the sway of Earth
Shakes like a thing unfirm? O Cicero!
I have seen tempests, when the scolding winds
Have rived the knotty oaks; and I have seen
Th' ambitious ocean swell and rage and foam,
To be exalted with the threatening clouds:
But never till to-night, never till now,
Did I go through a tempest dropping fire.

—*Jul. Cæs. I., 3.*

In the first sentence, supposing the "sway of earth" and the "shaking" to be assumed, and the "you" to be asserted, these relations would be expressed by paraphrasing thus: In all the swaying and shaking of the earth does nothing move *you*? In the following lines, supposing the words "tempests," "oaks," "ocean," and "clouds" to be assumed, we might manifest this assumption in a concessive clause; as, Though I have seen raging tempests, and scolding winds that could split the oaks, and have seen the heaving ocean rise even to the clouds, yet never until to-night, etc.

On the other hand, suppose that the same words are to be asserted, or particularized; then this might be expressed by separating the clauses thus: I have, in my day, seen horrible tèmpests; I have seen winds that would sever the toughest òak; I have seen manifestations of power in the òcean; I have known it toss the spray in its fury, until it seemed as if the waters would reach even to the clòuds.

Dec. Here lies the East: doth not the day break here?

Casca. No.

Cin. O, pardon, sir, it doth; and yon gray lines
That fret the clouds are messengers of day.

Casca. You shall confess that you are both deceived.
Here, as I point my sword, the sun arises;
Which is a great way growing on the South,
Weighing the youthful season of the year.
Some two months hence, up higher toward the North
He first presents his fire; and the high East
Stands, as the Capitol, directly here.

—*Jul. Cas. II., 1.*

Here inversion will be specially serviceable in the following cases: The East is in this direction. Is it not in this quarter of the heavens that we see the break of dáy? And yon gray lines that fret the clouds are the dáy's mèssengers. Again, the two assertions upon "both" and "deceived" will be effected in paraphrase by making two clauses. You shall confess that you are deceived; bòth of you. And the next line might be re-arranged thus: The point in which the sun rises is in this direction. Then the line, "Weighing the youthful season of the year," must not be so said

as to throw emphasis upon *year*, which is, of course, understood. It is the *earliest* portion of the year; hence, "youthful" must be asserted, and the line might be inverted so as to read, Weighing that season of the year which is the earliest. In the following sentence, the word "North" receives the only full assertion. The absence of punctuation will incline the careless reader to neglect the emphasis of this word. If he will stop to recast it, he will see that "North" more logically comes at the end of the sentence; and its true position, as indicating emphasis in the sentence, might well be at the close: thus; Some two months hence he first presents himself up higher, toward the North. In the next clause, for a similar reason, we should be obliged to separate the word "East" from the other elements of the sentence, making of it a separate clause: as thus; Considering, then, the extreme South point of the sun's rising, and the point highest North, where shall we look for the East? That stands just as the Capitol does, in this direction.

Take this example from 1 Cor. xv. 50:

Now this I say, brethren, that flesh and blood cannot inherit the kingdom of God.

The principal assertions are upon the pronoun "this," and the expression "flesh and blood." Both of these assertions may be revealed thus: Now the point of the argument, brethren, is this: The spiritual kingdom cannot be inherited by mortal bodies. Verse 20 of the same chapter is often mistaken.

But now hath Christ been raised from the dead, the first fruits of them that are asleep.

The chief assertion is upon the verb "hath been raised;" and in this verb the distinctive part is the auxiliary "hath," which represents the action as already completed. The attention does not need to be called to the idea of raising. The question is as to whether Christ's resurrection is now an accomplished fact. To reveal this, the first clause might be paraphrased thus: But now the resurrection of Christ *has* taken place.

Verse 35, also, is easily misread:

But some man will say, How are the dead raised, and with what manner of body do they come?

The emphasis is often placed upon the words "raised" and "come;" but evidently the idea contained in "raised" has been so many times stated or distinctly implied in the preceding verses that it is now simply taken for granted, or assumed; and the word "come" contains no essential significance, being merely the commonplace filling out of the sentence. The true emphasis will be revealed by paraphrasing thus: But some man will say, this raising of the dead is done *how*? And when the dead rise, they will have what sort of *body*?

Now with these two words in mind as the central, or emphatic words, read the verse as it stands in the text. The inversion is not suggested as an improvement upon the style of the passage, but as a means of

compelling one's mind to recognize the asserted elements in the different clauses.

Inversion is a momentary help toward restoring to its true logical importance any element that may have been obscured by its weaker position; it compels emphasis for the moment, by securing "dynamic stress."

Inversion, as here used, is not designed to suggest relations of "momentary completeness" in the final interpretation, nor to indicate that the common falling slide accompanied by *pause* should mark the assertive word. The continuative slide (└) shows that the element is *not to be separated*, but is to have its *force in its connections*. With our uninflected language, it is often impossible to secure perfect adjustment of emphasis, and "assertion" is a great corrective.

CHAPTER X.

COMPLEX RELATIONS.

COMPLETENESS, incompleteness, assumption, and assertion are usually simple in their nature. We have also many cases of composite or combined relations, expressing in the same word or phrase different simultaneous notions. Such complex relations often need some special symbol in the intonation; and for this use the circumflexes are naturally adapted. The double motion of the voice upon a single sound or group of sounds, is an instinctive type of the double purpose in the speaking mind. The following alliterated rule carries more than a mnemonic significance:

Slides are simple, circumflexes are complex.

The double sense suggested by a circumflex is most apparent in the case of irony.

He is a nice man.

So in many a joke; as, when a highway is torn up for repairs, one says:

You call this improving the roads, do you?

Or in a pun:

Now is it Rôme indeed, and Room enôugh,
When there is in it but one only man. —*Jul. Cas. I., 2.*

Also in a serious play upon words; as,

Not on thy sole, but on thy soûl, harsh Jew,
Thou makest thy knife keen. —*Mer. Ven. IV., 1.*

Seems Madam! Nay, it is. I know not seems.

We recognize three distinct types, or varieties, of composite relations.

1. **Comparison or Contrast, with Affirmation.**—This supposes two elements in the thought, and usually implies, rather than states, the holding of the two before the attention at the same moment. Its vocal symbol is the **falling circumflex**.

Comparison usually takes the interval of about a third and return; Contrast about a fifth. Comparison more easily *carries over* the thought from one thing to another, while Contrast sets one thing sharply up *against* the other. Comparison may be marked [\frown], Contrast [\wedge].

Comparison.

John, too, has come.

That is, John came, as well as Charlie.

Contrast.

It is open, I say.

That is, it is open instead of closed.

When both members of the antithesis or of the comparison are *separately* and fully expressed, and when the parts stand close together, they usually take contrasted *slides* instead of condensed, or circumflex; inflection; as,

I come to bury Cæsar, not to praise him:

I speak not to disprove what Brutus spoke,

But here I am, to speak what I do know.

Whereas, "I come not here to talk," would require a

circumflex upon *talk*, since the other member of the antithesis is only implied.

This is not the only reason.

Here the other reasons that might be named are suppressed, and the word "only" must imply the contrast. It will need the circumflex.

2. Comparison or Contrast with Incompleteness.—This is rendered still more complex by the addition of an element of subordination, negation, interrogation, or some other type of incompleteness. Its symbol is the **wave** [~].

Could I but know this now!

Here the contrast between knowing and only surmising, is joined with anticipation, doubt, or uncertainty.

Some do.

Here the contrast is coupled with a negation, implying; many, on the contrary, do not.

I do not like your faults.

This plainly implies a contrast, with negation or concession.

The fact of their involved double significance renders these forms especially useful in sarcasm, raillery, etc. They may, however, be legitimately used in wit and humor. They often express surprise, which is really a contrast between what was expected and what is seen. They are legitimately used whenever it is most economical to imply double relations of thought, rather than explicitly to state both of the combined ideas.

3. **Affirmation with Incompleteness.**—This is similar to Assertion; but differs from it in these two respects:

(1) Assertion is more objective, designed to point out some element in the thought to the notice of the listener, while Affirmation with Incompleteness is more subjective, indicating somewhat the attitude or feeling of the speaker.

(2) While Assertion has coupled with it a certain incompleteness, it is only that of connectedness or subordination, which is of the weakest kind. Affirmation with Incompleteness, on the other hand, joins with the stronger subjective attitude an interrogation, a negation, an entreaty, or some one of the more distinctly expressive types of incompleteness. It is thus essentially double in its significance, combining a positive and a negative element of thought; typically, an assertion and an appeal. This double significance appears plainly in such expressions as:

You won't gǝ,

When it means: You will not gǝ, will you?

You don't believe that,

Meaning: You do not believe it; dó you?

As in this case, so usually, the twofold thought could be made more apparent by *separating* the elements which are packed into one briefer form. The vocal symbol of this double relation is the **rising circumflex** [↗].

The office of the inflection in the interpretation of

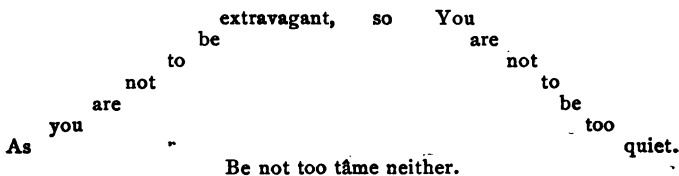
such twofold expression, is, most economically to suggest the hidden or implied element. The two motions of the voice united in one, naturally symbolize the two motives in the mind combined in one. We must not regard the phraseology alone, but must seek to find all that is naturally implied, considering the context and the circumstances of the utterance.

Paraphrase for Complex Relations.—These, as already seen, are cases of combined ideas, expressed by composite motions of the voice, called circumflexes. In order to justify such double motion of the voice, the mind of the reader needs to recognize the *combined ideas* implied in the words. He will make himself surer of this by analyzing, or **separating** into its component parts, each composite idea.

Be not too tame neither.

Here is a plain implication of one member of the antithesis, and it might be expanded thus: As you are not to be extravagant in your expression, so you are not to be too quiet.

This combination of separable elements might be illustrated by diagram; thus:



Here the negative, or anticipatory, clause is, in the

condensed form, suggested by the negative, or rising, part of the circumflex; the positive clause, by the falling part of the tone.

In a similar way two separate elements, both of which are verbally expressed, may be combined in one elliptical, or complex, clause ; *e. g.*,

I come to bury Cæsar, not to praise him.

Inverting clauses,

Cæsar, but I come to bury him.

praise to

not to

come to

bury him.

I

I come to bury Cæsar.

The same method of illustration may be extended *ad libitum*.

This device of diagramming is recommended as serviceable for some minds, and for a short time. It corresponds to diagramming of sentences for grammatical analysis.

The most natural order is that in which the negative member comes first. In expanding this will often need to be supplied, as it is most often the negative member of the antithesis that is implied.

O, reform it altogether.

Expanded: Do not be satisfied with a partial reform, finish it.

Ham. I do not well understand that.

Will you play upon this pipe?

Guild. My lord, I cannot.

Ham. I pray you.

Guild. Believe me, I cannot.

Ham. I do beseech you.

Guild. I know no touch of it, my lord.

Ham. It is as easy as lying: govern these ventages with your fingers and thumb, give it breath with your mouth, and it will discourse most eloquent music.

Look you, these are the stops.

Guild. But these cannot I command to any utterance of harmony; I have not the skill.

Ham. Why, look you now, how unworthy a thing you make of me! You would play upon me; you would seem to know my stops; you would pluck out the heart of my mystery; you would sound me from my lowest note to the top of my compass: and there is much music, excellent voice, in this little organ; yet cannot you make it speak.

'S blood, do you think I am easier to be played on than a pipe? Call me what instrument you will, though you can fret me, you cannot play upon me.

Here expansions of the combined ideas may be suggested, as in the following cases; the second "cannot": As I have told you once, so I must say again. The word "beseech": I have once asked you; allow me to repeat the request. So in the word "touch": To say nothing of professional skill, I do not know the first thing about it. Upon the word "lying" the falling circumflex gives comparison, which might be thus amplified: As easy as it is to lie, so easy is it to play. Then in Hamlet's longer speech:

Why, look you now—how unworthy a thing you make of me!

"Me" contains a contrast; thus: If you cannot manage a simple instrument, what will you do with the human will?

You would seem to know my stops.

The word "my" plainly implies a similar comparison with negation.

Do you think I am easier to be played on than a pipe?

Here we have a case of affirmation with interrogation: You consider me easier than a pipe, do you? And in "fret" we have a case of contrast with incompleteness, that of anticipation, which might be expanded thus: You may indeed attempt to manipulate me as a man fingers a flute, but though you try to do this, you will not succeed. The triple motion of the voice in the wave made upon the word "fret" doubtless implies this triple thought, or at least a double thought, consisting of two parts, contrast and incompleteness.

Observe similar composite effects in this extract from the quarrel scene in Julius Cæsar:

Cas. A friend should bear his friend's infirmities,
But Brutus makes mine greater than they are.

Bru. I do not, till you practice them on me.

Cas. You love me not.

Bru. I do not like your faults.

Cas. A friendly eye could never see such faults.

Bru. A flatterer's would not, though they did appear
As huge as high Olympus.

"Practice" might be expanded somewhat thus: Your faults, when kept to yourself, do not disturb me, but you must not employ them upon me. And in Cassius' reply, the word "love" contains, evidently, some such contrast as this: It is not, Brutus, so much your suffering of wrong from me as your lack of affec-

tion for me. "Faults" has contrast with negation, and might be expressed thus: Your good traits are one thing, your faults, another; I do not deny that I dislike the latter. The contrasts implied in "friendly" and "see" suggest this: Although such faults might exist they would not be detected by a friend. And in Brutus' reply, "flatterer's" manifestly contains the contrast between the sincerity of friendship and the hypocrisy of adulation.

Find and expand the contrasts in the following passage:

Ham. Now, mother, what's the matter?

Queen. Hamlet, thou hast thy father much offended.

Ham. Mother, you have my father much offended.

Queen. Come, come; you answer with an idle tongue.

Ham. Go, go; you question with a wicked tongue.

Queen. Why, how now, Hamlet! What's the matter now?
Have you forgot me?

Ham. No, by the rood, not so:

You are the Queen, your husband's brother's wife;

And—would it were not so!—you are my mother.

Paraphrasing is, perhaps, more practicable and more useful in Discrimination than in the other moods of utterance, since here the special purpose is to discover the *relations* between ideas and thoughts; and these relations can be found in no other way so well as by this device of reconstructing, inverting, and reformulating.

The only danger in the habit is that one may hastily assume an interpretation, and then paraphrase so as to justify or defend his position. It is supposed, of course, that the earnest student will decide upon the meaning

of a passage according to rational principles of interpretation, and that he will choose a defensible position,—one that he can justify by a clear and natural re-statement of the thought. Such new formation, bringing out the relations between the thoughts, constitutes discriminative paraphrase.

The usefulness of this practice as a mental gymnastic, as well as a special aid to vocal rendering, can scarcely be overestimated. Accuracy, quickness, flexibility, and continuity of **thinking**, are the first requisites; and the direct results of the discipline will be variety, vividness, freshness, and reality in vocal interpretation.

Further Directions for the Study of Discrimination.

Analyze selections in all styles, noting first the general features of Assumption and Assertion, Completeness and Incompleteness, Comparison and Contrast; and afterward the particular reasons for assuming or asserting; the specific kinds of Completeness or Incompleteness; and the precise combinations of ideas constituting Complex Relations. Reduce complex forms to separate, simple propositions, as in the examples above (pages 130–134).

Precision in the discernment of these thought-relations through their vocal symbols will, in a reflex way, greatly aid clearness of style in writing, and will be indispensable to clearness in vocal interpretation.

Train both ear and voice to fine discernment in the use of these variations of pitch. Use at first the exact intervals of the musical scale as indicated above. In studying slides follow this order: Take two musical tones, as *do, re*; slur them; sing the slurred notes to a single syllable; for example, "one." Now slur again, but this time perceptibly diminish the second tone; sing it a third time diminishing it still more; continue to diminish the second tone until it is heard, not as a separate and distinct sound, but as a "vanish" of the first tone. You will now have essentially the rising slide of the second, which typifies subordination, pointing onward rather than upward. Now count numbers; one, two, three, four, five, six, seven, eight, nine, ten; rapidly, using these degrees of pitch; next take rapid clauses naturally illustrating subordination, and speak these upon the same interval.

I have of late—but wherefore I know not—lost all my mirth, foregone all custom of exercises; and indeed it goes so heavily with my disposition that this goodly frame, the earth, seems to me a sterile promontory; this most excellent canopy, the air, look you, this brave o’erhanging firmament, this majestical roof fretted with golden fire, why, it appears no other thing to me than a foul and pestilent congregation of vapours.

—*Ham. II., 2.*

But as we often see, against some storm,
A silence in the heavens, the rack stand still,
The bold winds speechless, and the orb below
As hush as death, anon the dreadful thunder
Doth rend the region; so, after Pyrrhus' pause,
Aroused vengeance sets him new a-work;
And never did the Cyclops' hammers fall

On Mars's armour, forged for proof eterne,
 With less remorse than Pyrrhus' bleeding sword
 Now falls on Priam. —*Ibid.*

Do the same with the interval of the third, using after the numerals such examples as those given above under "Anticipation." Practice the fourth and the fifth in the same way, using numerals and examples expressing negation and interrogation respectively.

A very good technical drill is the following: Upon the second, after singing it as a slur, repeat rapidly such a sentence as this: The numerals are one, and two, and three, and four, and five, and six, and seven, and eight;—then take the third and say: If it should be *ône*, or *twó*, or *thrée*, or *fóur*, or *five*, or *síx*, or *séven*, or *éight*; then the fourth, saying: It is neither *ône*, nor *twó*, nor *thrée*, nor *fóur*, nor *five*, nor *síx*, nor *séven*, nor *éight*; then the fifth, with this: Is it *ône*? is it *twó*? is it *thrée*? is it *fóur*? is it *five*? is it *síx*? is it *séven*? is it *éight*? Now take the falling slides for momentary completeness: It is *ône*, and *twò*, and *thrée*, and *fòur*, and *five*, and *síx*, and *séven*, and *éight*; then take the falling circumflex: it is *ône*, not *twó*; it is *twò*, not *thrée*; it is *thrée*, not *fóur*; it is *fóur*, not *five*; it is *five*, not *síx*; it is *síx*, not *séven*; it is *séven*, not *éight*. Illustrate the "wave" by this clause: If it were only *ône* instead of more. The rising circumflex by this: Is it but *ône*? which is equivalent to these two clauses: You mean only *ône*; *dó* you?

Now it is not maintained that all voices uniformly

measure thought-relations in exact musical intonation. Careful observation, however, shows that the majority of voices do give approximately such intervals as are indicated above, and that the average listener does interpret the inflections as here given. There are as great differences between various kinds of rising slides as between rising and falling slides. There are as marked contrasts among circumflexes as between slide and circumflex.

Inflection is a *generic* term, under which belong the species and varieties here given. It is indefinite and undiscerning to say "*the* rising inflection." So, it means nothing to say "*the* circumflex." Expressive speech depends largely upon accurate, intelligent, facile use of the elements of discrimination. They are not, however, to be sought as an acquirement, or as a nicety of vocalization, but always as the minute **measurement of thought-relations**. The logical properties of the thought should, therefore, always be recognized first, and distinctly. Never "try on" a passage by first speaking it aloud to see whether it sounds well, and then inferring what it might mean; but settle the meaning first, and then employ the tools of expression. This process may at first seem mechanical, but it is really no more so than choice of words, or decision as to the construction of sentences. Even more than those grammatical and rhetorical operations, this expressional habit will rapidly become instinctive and automatic. A fine discernment of shades of meaning

through intonation will greatly assist in interpreting spoken thought, and in reading character. The discriminative properties of intonation are the nicest indications of a cultured mind.

The following passages are specially favorable for discriminative analysis:

John ix.

1 Cor. xv. 35-54.

Hamlet, Act 1, Scene 1, lines 1-60.

Hamlet, Act 1, Scene 2, lines 160-260.

Hamlet, Act 5, Scene 1, whole scene.

PART II.

THE EMOTIONAL ELEMENT.

He only is advancing in life whose heart is getting softer, whose blood warmer, whose brain quicker, whose spirit is entering into living peace.—*Ruskin*.

Definition of Emotion in Expression.—Emotion, as a mood of utterance, is directly concerned with the sensibilities. Subjectively, it is the speaker's purpose to reveal his feeling, or to allow the feeling to manifest itself, in regard to the subject of discourse; and to awaken similar feeling in his hearers.

We must distinguish between the final, and the momentary purpose, as it regards emotion. The final purpose has reference to the mood, or state of mind, to which the speaker wishes to bring his listeners, as the result of the entire communication. The momentary purpose has to do either with the means to that end, or with incidental or parenthetical thought. The final purpose may dominate the whole speech, greatly modifying the feelings in the incidental and intermediate matter; or it may, at first, be completely covered and concealed. Cases in which the final purpose dominates the whole perceptibly, are such as the following: "How They Brought the Good News from Ghent," by Browning; "Lochinvar," by

Scott; Lincoln's Dedication Speech at Gettysburg; Webster's speech on the White Murder Case; and Blaine's Eulogy on Garfield.

Examples of temporary concealment are: Antony's Funeral Eulogy; Portia's Court Room Speech; Wendell Phillips' lecture on "Idols."

In practical study we must inquire as to both the final purpose and the momentary. The latter will, of course, be subservient to the former, and will be modified by it; yet we must often lose sight, temporarily, of the final aim, and give ourselves up for the moment to the passing thought or feeling.

Nothing is more subtle, more varied in its combinations, more difficult to trace and analyze, than the element of emotion in expression; yet nothing else gives to delivery such color, warmth, reality, and effectiveness. We must, therefore, attempt to survey at least the leading lines of feeling and their means of expression, respectively. First, however, we must notice some of the relations of Emotion, and consider the general means for its expression. We shall then be prepared to take up the leading classes of feeling as related to utterance, devoting to each a separate chapter.

Relations of Emotion.—Of necessity many elements enter into the full measurement of emotion, because emotion itself is complex, and is dependent upon many conditions and relations. The *cause* of the feeling must usually be apparent, and especially must the *relations of ideas*, out of which the feeling grows,

be obvious. Hence, the elements of deliberation and discrimination are presupposed.

On the other hand, feeling, in most cases, acts directly upon the will; it generally leads to, and justifies, some distinct form of energy. Emotion thus stands logically between the intellectual and the volitional; it is induced by perception of facts and relations, and it leads to the commitment of the will to some definite state or action.

Means of Expression.—The expression of emotion cannot be fully given until all the elements of thought and utterance have been analyzed. We may, however, note here its two principal features, which are bodily bearing and tone-color, or quality.

All emotional states are most directly symbolized by the *general condition of the body*; including,

- (a) The bearing;
- (b) The attitude;
- (c) The "texture"—or degree of contraction or relaxation in the muscles; and,
- (d) Specific action, or gesticulation.

It must be remembered, in the discussion of all the types of emotion, that these **general physical conditions**, which are called "pantomimic expression," naturally **precede and induce** the corresponding **tone-quality**, which becomes the vocal expression of the emotion.

The characteristic element in the vocal expression of emotion is "quality," or "color," of tone. Whatever

other elements may be present or absent, if the thought is prevailingly emotional, this tone-element must characterize the expression.

A distinction must be made between "quality" and "property." The latter is a generic term; the former, specific. "Property" as here used, means *any essential attribute of tone*,—that which inheres in it of necessity; that without which the tone could not exist. Thus the properties of tone are time, pitch, quality, or "color," and force.

"Quality" in tone is that characteristic which depends upon the degree of purity and volume, or of harshness, breathiness, or interruption of vibration. In every case it should agree with the general condition of the body; and usually is directly induced by such condition. The bearing, muscular texture, government of breath, gesticulation, facial expression,—in short, the whole pantomimic manifestation of the mind's attitude and action,—have very much to do with the distinctive qualities of the voice. Practically, we never study tone-qualities apart from these analogous elements in pantomimic expression. For the purpose of the present analysis, however, we shall speak of the tone-qualities by themselves.

We recognize six distinct qualities, which fit approximately, and under the modifications above named, as many distinct classes of emotions. Each of these we shall give in connection with the particular kind of feeling it expresses.

It is not meant that there are six classes and no more, nor that these six are always clearly distinguished from each other; but that these give us sufficiently definite types for practical classification. As in colors we recognize seven elemental kinds, or types, of which there may be an indefinite number of shades and combinations; so in tone-colors the number of different shadings that are recognizable is practically unlimited, yet all may be traced to a few distinct types.

General Idea of Paraphrasing for Emotion.

—In order to make the expression genuine, the *situation* with its attendant thoughts, reflections, and experiences, must be reproduced in imagination.

As in the other moods, so here, the purpose of paraphrasing will be to restate, to expand, sometimes to contract—always to change—the phraseology, in such a way as to compel the reader to reform the image, and vivify the feeling connected with the th'ng to be spoken. In the nature of the case, emotional paraphrase will be less calculating, possibly less logical, more spontaneous and unpremeditated, than paraphrases employed in the other moods. It will, therefore, be more subjective than the other; yet its very intensity makes more needful that it be rationalized by the consideration of such facts, truths, and relations as are naturally brought out by objective paraphrasing. Hence, the objective should be employed first. In general, then, there will be these two ways of paraphrasing:

1. Objective, showing occasion, circumstances, etc., calling for such and such feeling; and

2. Subjective, consisting largely in the addition of qualifying terms, as adjectives, adverbs, exclamations, expanded expressions, phrases, clauses, which may more fully reveal the *speaker's attitude* toward the thing to be said, toward the audience, occasion, or anything connected with the utterance.

It is of practical value as directly affecting the intonation, that the speaker or reader distinguish between the objective and subjective methods of paraphrasing. We speak of the two as "methods" rather than as kinds, because the result is to be substantially the same in either case. The finer, subtler, more vitally expressive properties of the intonation will depend directly on the mind's action in the mental expansion or comments accompanying the spoken words. If the paraphrase is prevailingly objective, the utterance will be characterized by more of cool discernment, more of discrimination, more of breadth and less of intensity; it will be more impersonal and less impassioned. If, on the other hand, the mental expansion is distinctively subjective, this will be revealed by an intonation conveying more palpably the personal relation of the speaker,—more of intensity and of passion.

Objective.

More Intellectual.
Perceptibly connected with De-
liberation and Discrimination.
Broadening.
Extensive.
General.
Explanatory.
Rational.

Subjective.

Distinctively Emotional.
Plainly leading toward Energy.
Deepening.
Intensive.
Personal.
Exclamatory.
Passional.

Objective paraphrasing awakens feeling by showing causes for it; Subjective intensifies feeling by dwelling on it.

CHAPTER XI.

NORMAL FEELING.

UNDER this term is comprehended all that belongs to the most healthy, undisturbed, well-balanced, comfortable and comfort-giving emotions.

It includes the emotions of the agreeable, the cheerful, the conciliating, the commendatory, or that which may be called simple, natural, or commonplace. This type of feeling lies nearest to the condition in which there is no marked emotion; and yet it must characterize a large portion of our daily speech, and of public utterance. Its chief element is the natural pleasure felt in meeting another mind, and in communicating thought. This, of itself, gives a certain degree of animation and pleasure. As no one department of the mind can be wholly dormant while another portion acts, so, even in the coolest processes of deliberation or discrimination, there will always be a traceable emotion, however slight. This lowest, or most common, degree, which we have called "normal," enters as an element into perhaps ninety per cent. of our daily utterances.

The pantomimic expression of normal feeling consists in a combination of **repose and elasticity**. The attitude will usually be that technically called "repose," or that of mild "animation." The general texture of the body will be that of moderate relaxation

tempered with a certain buoyancy and readiness for prompt, easy action. As a rule gesture will be used but slightly; the tendency will perhaps be toward the lighter types of demonstrative gesticulation, such as revealing, affirming, inquiring, supporting.

The vocal exponent of normal feeling is **Pure Quality**. This is the simplest musical vibration. It is full and resonant, but not necessarily loud. It is the result of the normal action of the vocal organs. Such action produces the maximum of elasticity, concentration, and resonance, with the minimum of muscular effort. It agrees with the laws of sound, producing a self-propagating, automatic tone-wave, unmodified by any additional breath and uninterrupted by false muscular contraction.

The "pure tone" is more objective in its effect than is any other quality; that is, it transmits thought with the least suggestion of the personality of the speaker. It therefore fits most naturally that emotional condition which has the least of subjectivity, or of palpable and striking emotionality. The tone, like the mental attitude which it typifies, is characterized by the freshness, elasticity, and freedom which accompany normal and agreeable activity.

This quality of tone is to be secured:

- (1) By proper physical and vocal exercises.
- (2) By singing and chanting poetry and prose.
- (3) By reading musically; that is, preserving the *same kind of vibration* as in singing, but adding clear

articulation and rhetorical groupings and inflections. "Musical" reading is not designed to induce droning or a "sing-song" style. It need not be monotonous. It must be **vibrant**. The tone is to be placed in the front of the mouth. All parts of the vocal apparatus are to be flexible, elastic, vigorous, but perfectly easy in their action. The body must be kept in perfect **poise**, either in repose or in animation; and the whole being is to be animated but restful.

Select, for the cultivation of this quality, passages expressing repose, cheer, slight buoyancy, hearty interest, and animation.

Harp of the North! that mouldering long hast hung
On the witch-elm that shades Saint Fillan's spring,
And down the fitful breeze thy numbers flung,
Till envious ivy did around thee cling,
Muffling with verdant ringlet every string,—
O Minstrel Harp, still must thine accents sleep?
'Mid rustling leaves, and fountains murmuring,
Still must thy sweeter sounds their silence keep,
Nor bid a warrior smile, nor teach a maid to weep?

Not thus, in ancient days of Caledon,
Was thy voice mute amid the festal crowd,
When lay of hopeless love, or glory won,
Aroused the fearful or subdued the proud.
At each according pause was heard aloud
Thine ardent symphony sublime and high!
Fair dames and crested chiefs attention bowed;
For still the burden of thy minstrelsy
Was Knighthood's dauntless deed, and Beauty's matchless eye.

O, wake once more! how rude soe'er the hand
That ventures o'er thy magic maze to stray;
O, wake once more! though scarce my skill command

Some feeble echoing of thine earlier lay:
Though harsh and faint, and soon to die away,
And all unworthy of thy nobler strain,
Yet if one heart throb higher at its sway,
The wizard note has not been touched in vain.
Then silent be no more! Enchantress, wake again!

“Soldier, rest! thy warfare o’er,
Sleep the sleep that knows not breaking;
Dream of battled fields no more,
Days of danger, nights of waking.
In our isle’s enchanted hall,
Hands unseen thy couch are strewing;
Fairy strains of music fall,
Every sense in slumber dewing.
Soldier, rest! thy warfare o’er,
Dream of fighting fields no more:
Sleep the sleep that knows not breaking,
Morn of toil, nor night of waking.

“No rude sound shall reach thine ear,
Armor’s clang, or war-steed champing,
Trump nor pibroch summon here
Mustering clan or squadron tramping:
Yet the lark’s shrill life may come
At the daybreak from the fallow,
And the bittern sound his drum,
Booming from the sedgy shallow.
Ruder sounds shall none be near,
Guards nor warders challenge here;
Here’s no war-steed’s neigh and champing,
Shouting clans, or squadrons stamping.”

She paused,—then, blushing, led the lay
To grace the stranger of the day.
Her mellow notes awhile prolong
The cadence of the flowing song,
Till to her lips in measured frame
The minstrel verse spontaneous came.

"Huntsman, rest! thy chase is done;
 While our slumbrous spells assail ye,
 Dream not, with the rising sun,
 Bugles here shall sound reveillé.
 Sleep! the deer is in his den;
 Sleep! thy hounds are by thee lying;
 Sleep! nor dream in yonder glen
 How thy gallant steed lay dying.
 Huntsman, rest! thy chase is done;
 Think not of the rising sun,
 For at dawning to assail ye
 Here no bugles sound reveillé."

—*Scott.*

The quality of mercy is not strain'd;
 It droppeth as the gentle rain from heaven
 Upon the place beneath: it is twice blest;
 It blesseth him that gives, and him that takes:
 'Tis mightiest in the mightiest: it becomes
 The throned monarch better than his crown;
 His sceptre shows the force of temporal power,
 The attribute to awe and majesty,
 Wherein doth sit the dread and fear of kings;
 But mercy is above this sceptred sway;
 It is enthroned in the hearts of kings,
 It is an attribute to God himself;
 And earthly power doth then show likest God's
 When mercy seasons justice. Therefore, Jew,
 Though justice be thy plea, consider this,—
 That in the course of justice none of us
 Should see salvation: we do pray for mercy;
 And that same prayer doth teach us all to render
 The deeds of mercy.

—*Mer. Ven. IV., 1.*

Paraphrase for Normal Feeling.—This class,
 as already indicated, occupies the most neutral ground,
 and covers many utterances that will be classed, in an

expressional analysis, as predominantly deliberative or discriminative, rather than emotional. They are recognized here because even the subordinate degree of emotionality which many of them contain, needs to be put to account in the coloring of the delivery.

Considered objectively, the only paraphrasing or comment needed in the majority of such utterances will be the indication of the circumstances which make the communication agreeable or pleasant. Typical cases of this would be the ordinary rhetorical introduction. In this it is quite common for the speaker to express in words many of the attendant circumstances and conditions of his appearance before the audience. This is done for the very purpose of which we are now speaking; namely, to induce in his own mind and in the minds of his hearers an agreeable, pleasant emotional condition. Often the verbal utterance of such introductory considerations consumes needless time, and fails, after all, to secure its purpose as well as that purpose might be gained by the speaker's thinking, or saying to himself, the same or similar introductory remarks.

It is almost always true that the speaker himself will need to *think* many more sentences than it will be safe or wise to speak.

The following is the very gentlemanly conversational introduction of Dr. Richard S. Storrs in his lectures on "Preaching Without Notes."*

* Preaching Without Notes. Three lectures delivered before the students of Union Theological Seminary, N. Y. City, Jan., 1875. By Richard S. Storrs, D.D., LL. D. Dodd & Mead, New York.

Mr. President: Young Gentlemen:—

There will be no misunderstanding between us, I presume, as to my general purpose and plan in coming hither, or in what I am to say to you, now and hereafter. I do not come, of course, to deliver systematic and elaborate lectures, on the subject upon which I am to speak. You have Professors to do that; with leisure, skill, and an aptness for the office which I do not possess; and I should only be intruding myself upon their function, without invitation and without warrant, if I were to attempt anything of the kind. I have come simply to talk with you a little, in a familiar way, of the conditions of success in preaching without notes; and to offer some thoughts, concerning these conditions, which are suggested to me by my own experience.

I have thought, in looking back on my Seminary course, that I should have been glad if some one who had entered the ministry before me had then told me, frankly and fully, as I hope to tell you, what he had learned by any efforts which he had made in this direction. So I have cheerfully accepted the invitation to do for you what I see I should have been glad to have had some one else then do for me.

I am somewhat abashed, I confess, at finding so many present whom I have not come prepared to address: Professors, Secretaries, Clergymen, Lawyers, Editors, and others—many of them masters of every art and power of eloquence, as I am not, and far better qualified to instruct me on the subject than I am to give suggestions to them. But I shall not be diverted from the one purpose which has brought me hither—to talk familiarly and freely to you. If what I am to say shall seem common-place, as very likely it will, to these gentlemen whose presence I did not anticipate, I can only remind them that they are not here at my invitation, and that if they choose to take part of their purgatory in this life, and in this particular fashion, we cannot object. But I have only you to speak to; and shall not turn aside to consider whether that which is in my mind is, or is not, what they have come to hear.

As I said, the suggestions which I make will be largely those derived from my personal experience. I do not know that you will find much profit in them, for I remember the remark of Coleridge that “experience is like the stern-light of a ship at sea: it enlightens only

the track which has been passed over." There are such differences between men, in temperament, habit, mental constitution, the natural and customary methods of work, that the experience of one may not suggest much of value to another, and I shall not be disappointed if mine is not very serviceable to you. Indeed, this matter of speaking freely to a public assembly, without notes, is eminently one in regard to which every man must learn for himself; and no one can make his own method a rule for another, unless he can simultaneously exchange minds with him—a thing which in our case would be neither possible for me, nor perhaps profitable for you. Still: the rules which experience suggests are likely to be better than those which theorists elaborate in their libraries; and I have got more help myself from hints of others, working in the same direction, than from any discussions in learned treatises. So I shall give you what I can, and hope for the best; and if anything which I may say shall prove to be of service to you, I shall be amply rewarded for the work.

Now while no fault is to be found with this introduction, considering the nature and circumstances of the lectures, and considering also the fact that they were extemporaneous and conversational, yet it is obvious that in many other conditions it would not be admissible to make so extended an introduction of this nature; but is there any word in this introduction which the speaker could have afforded to dismiss from his own mind? Are there not, on the contrary, many more facts, considerations, and feelings implied, than have found place even in this full expression?

Notice also the introduction to a similar course of lectures by Dr. Taylor.*

"What can the man do that cometh after the King?" My two dis-

* The Ministry of the Word, by Wm. M. Taylor, D. D. Anson F. Randolph & Co., N. Y. These Lectures were delivered at Yale, Union, Princeton, and Oberlin.

tinguished predecessors in this Lectureship, unmindful of the generous order of Boaz to his reapers, to "let fall some of the handfuls of purpose" for the poor Gentile gleaner, have so thoroughly swept the field, that nothing is left for me save here and there an ear. This would be hard for anyone; how much more for one who has to confess that he is, as yet, a learner in the department in which they are masters! For two and twenty years I have been striving to reach my ideal of the Christian preacher, and it seems to me as if I were to-day as far from it as ever. Always, as I have appeared to advance towards it, it has fled before me, and still it hovers above and beyond me, beckoning me on to some attainment yet unrealized. Never did it seem to me so difficult to preach as it does to-day. The magnitude of the work grows upon me the longer I engage in it; and with every new attempt I make, there comes the painful consciousness that I have not yet attained. Twenty years ago, I thought I could preach a little, and flattered myself that I knew something about Homiletics. Now I feel that I am but a beginner, and the thought of addressing you upon such a subject fills me with dismay. Still we may get on well together, if only you will consent to regard me as a fellow student, or at least as an elder brother, striving with you after the same end, and speaking to you out of the fullness of his heart, that he may warn you to avoid the mistakes which he has made, and stimulate you to aim after that efficiency on which his own heart is set.

Compare with these the brief condensed sentences reported to have been given by Daniel Webster as an introduction to his famous speech in the "White Murder Case." It is probable that at this distant day we have not the full introduction as Webster spoke it in the court room, but rather the condensation of compilers and publishers. Nevertheless it serves our purpose as well, perhaps even better, as illustrating how many implied thoughts and considerations must be passing through the speaker's mind during the utterance of the brief introduction, in order to give the

necessary tone and color to the few words he says.

Against the prisoner at the bar, as an individual, I cannot have the slightest prejudice. I would not do him the smallest injury or injustice.

Now it is evident that these few words are packed full of conciliation and kindly feeling, belonging precisely to the class we are now considering. The brief words themselves, however, must be infused with the feeling suggested to the speaker's own mind, by mentally saying many additional things, while speaking to the jury the brief sentences quoted. The mental amplification might be somewhat as follows:

I am a citizen, and a representative of the bar, making it my business and my duty to attend to the demands of justice. It cannot be an object to me, in such a case as this, to secure the conviction and punishment of a man who has never done me, personally, the slightest injury. The prisoner is a fellow man, toward whom, as such, I have the feeling of companionship and brotherhood as toward any other man. There can be nothing in the relations between us to cause me to feel otherwise. Indeed, there are no particular relations existing between us. I am here simply, gentlemen, an honest, unprejudiced man, as you all know me, to seek the interests of justice. Let me then ask you, first of all, to lay aside—if you have conceived any such—all feelings of suspicion toward me, as if I would wrong this poor fellow, or as if I could have any other interest in the case than that of good will, desiring what is best for all.

It is not simply in oratory that such amplifications are to be supplied. Anything in literature, when read aloud, is to be vocally colored by such considerations as the reader may suppose to have been in the mind of the writer in connection with the words penned. Take,

for example, this apparently dry and unemotional sentence with which Macaulay introduces his History of England.

I purpose to write the history of England from the accession of King James the Second down to a time which is within the memory of men still living.

We can mentally add many considerations showing the interest and enthusiasm of the great historian in his work, the pleasure which he has had in collecting his material, and the satisfaction he feels in being able now to present it to the public. All these considerations, doubtless, are implied in the words. We cannot wholly separate the result from the processes that produced it, or from the emotional states which accompanied those processes.

The same would be much more strikingly true in the introduction to such stories and descriptions as are primarily designed to give pleasure in the communication. The author is to be thought of as conversationally and agreeably conveying to you many side-remarks, which would reveal this attitude of affability, of approachable, friendly intercourse. We often speak of "reading between the lines"; and the phrase indicates a real thing. It might be extended to "reading between the words." All such interlineations, when designed to interpret the emotional attitude of the writer or speaker, constitute a legitimate emotional paraphrase. Dickens has many passages which are to be so treated mentally; so has Irving; so have most of the writers of fiction.

We not only rob ourselves of much possible comfort and pleasure in the reading, but, doubtless, rob the writings of much of their intended significance, when we receive them coldly, or without any mental measurement of the emotions that prompted and accompanied them.

In the following paragraph from Dickens' "A Child's Dream of a Star" interpolate the emotional matter that seems to you to be naturally implied:

There was once a child, and he strolled about a good deal, and thought of a number of things. He had a sister who was a child, too, and his constant companion. They wondered at the beauty of the flowers; they wondered at the height and blueness of the sky; they wondered at the depth of the water; they wondered at the goodness and power of God, who made them lovely.

Also in this, from a chapter of "The Newcomes," by Thackeray:

If we are to narrate the youthful history not only of the hero of this tale, but of the hero's father, we shall never have done with nursery biography. The gentleman's grandmother may delight in fond recapitulation of her darling's boyish frolics and early genius, but shall we weary our kind readers by this infantile prattle, and set down the revered British public for an old woman?

Do the same in this extract from a letter by Charles Kingsley.*

Here I am, in a humble cottage in the corner of a sunny green. A little garden, whose flower beds are surrounded with tall and aged box, is fenced in from the path with a low white paling. The green is gay with dogs, and pigs, and geese; some running frolic races, and others swimming in triumph in a glassy pond, where they are safe from all in-

*See Charles Kingsley, his Letters and Memories of his Life, edited by his wife. Chas. Scribner's Sons, New York.

truders. Every object around is either picturesque or happy, fulfilling in their different natures the end of their creation. . . . Surely, it must have been the special providence of God that directed us to this place and the thought of this brightens every trial. There is independence in every good sense of the word, and yet no loneliness. The family at the Brewery are devoted to Charles, and think they cannot do enough for him. The dear old man says he has been praying for years for such a time to come, and that Eversley has not been so blessed for sixty years. Need I say, Rejoice with me? Here I sit surrounded by your books and little things which speak of you.

CHAPTER XII.

ENLARGED, DEEPENED, OR ELEVATED FEELING.

THIS class includes emotions roused by the contemplation of what is noble, grand, sublime, deeply serious, and earnest. This is not abnormal, but supernormal. It involves an expansion, an elevation, a broadening and intensifying of emotions that are natural and wholesome. Its physical or bodily expression is an **expansion** and a fuller activity **throughout the frame**. The attitude will most naturally be that of animation, the entire body sympathizing with, and helping to produce, the sense of breadth, elevation and enlargement.

EXAMPLES.—Aspire to a worthy ambition.

Let the torrents, like a shout of nations, answer, God!

It may sometimes be accompanied by repose in the bearing; but in this case the feeling is more passive, as when the sense of grandeur or sublimity is experienced in view of something wholly separate from the speaker's personal activity,—and yet not viewed as oppressing by its imposing grandeur, but rather as simply filling the receiving soul; as,

These are thy works, Parent of good.

In such emotions there is a stronger subjective element:—that is, the speaker is conscious—or upon in-

trospection may become conscious—of his soul as being filled and moved by the sense of nobility.

It is natural that such emotions should express themselves through a vocal action which perceptibly fills and thrills the entire extent of the air chambers, and, sympathetically, the entire frame, with deep, voluminous, yet agreeable vibrations. Such is the character of the **expanded pure tone**, commonly called "orotund." This is deeper and fuller than the simple pure tone. The lower chest-vibration is a specially noticeable feature in it, giving a strong sense of heartiness, depth, earnestness, fullness of experience.

Such vocal action constitutes, perhaps, the loftiest expression of which man is capable. It may, indeed, be affected, but it then becomes cheap and disgusting. When it is the open channel for great thoughts and worthy feelings, it is noble indeed. Technical study and practice can only prepare the way for natural, unaffected use of this quality.

Begin practice with the simple pure tone, based upon the singing quality, which has the most normal action of all the parts; then gradually acquire a deeper and fuller vibration, taking great care that the tone be not merely louder, and that it never become harsh. Let the poise and the muscular and nervous conditions of the whole body always agree perfectly with the quality of the tone. Let these *induce* the tone. Do not imagine that these expressive qualities of voice can be mechanically produced, or that they can be manufac-

tured independently of the general mental and physical conditions. First secure these broader conditions; cultivate a tone-vibration that can be clearly *felt*, especially in the head, face, and chest. The best vowels with which to begin are *oo*, *oh*, and *ah*. Start these lightly, and with perfectly quiet air column; very gradually increase the volume, being careful not to emit extra breath. Continue this practice until the air chambers and the entire frame are perceptibly filled with the vibration. Test the purity of the tone by holding a lighted match before the mouth: the simple vowels, uttered with the greatest fullness, should not flare the flame. Now take such passages as the following from Byron's "Apostrophe to the Ocean":

Roll on, thou deep and dark blue Ocean, roll!
 Ten thousand fleets sweep over thee in vain;
 Man marks the earth with ruin,—his control
 Stops with the shore; upon the watery plain,
 The wrecks are all thy deed, nor doth remain
 A shadow of man's ravage, save his own,
 When for a moment, like a drop of rain,
 He sinks into thy depths with bubbling groan,
 Without a grave, unknelled, uncoffined,
 and unknown.

Thou glorious mirror, where th' Almighty's form
 Glasses itself in tempests; in all time,
 Calm or convulsed,—in breeze or gale or storm,
 Icing the pole, or in the torrid clime
 Dark heaving;—boundless, endless, and sublime,—
 The image of Eternity,—the throne
 Of the Invisible; even from out thy slime
 The monsters of the deep are made; each zone
 Obeys thee: thou goest forth, dread,
 fathomless, alone.

Or Ossian's address to the sun, beginning:

O Thou that rollest above; round as the shield 'of my fathers;
whence are thy beams, O Sun, thine everlasting light?

Take also the last part of "The Building of the Ship,"
by Longfellow:

Thou, too, sail on, O Ship of State!
Sail on, O UNION, strong and great!
Humanity, with all its fears,
With all the hopes of future years,
Is hanging breathless on thy fate!
We know what Master laid thy keel,
What workmen wrought thy ribs of steel,
Who made each mast, and sail, and rope,
What anvils rang, what hammers beat,
In what a forge, and what a heat,
Were shaped the anchors of thy hope!
Fear not each sudden sound and shock;
'Tis of the wave, and not the rock;
'Tis but the flapping of the sail,
And not a rent made by the gale!
In spite of rock and tempest's roar,
In spite of false lights on the shore,
Sail on, nor fear to breast the sea!
Our hearts, our hopes, are all with thee:
Our hearts, our hopes, our prayers, our tears,
Our faith triumphant o'er our fears,
Are all with thee,—are all with thee!

Or this enthusiastic though exaggerated admiration
of noble manhood:

See what a grace was seated on this brow;
Hyperion's curls; the front of Jove himself;
An eye like Mars, to threaten and command;
A station like the herald Mercury
New-lighted on a heaven-kissing hill;

A combination and a form indeed,
Where every god did seem to set his seal,
To give the world assurance of a man.

—*Ham. III., 4.*

Or these passages of sacred sublimity:

Rejoice in the Lord, O ye righteous: for praise is comely for the upright.

Praise the Lord with harp: sing unto him with the psaltery and an instrument of ten strings.

Sing unto him a new song; play skilfully with a loud noise.

For the word of the Lord is right; and all his works are done in truth.

He loveth righteousness and judgment: the earth is full of the goodness of the Lord.—*Ps. xxxiii. 1-5.*

Great is the Lord, and greatly to be praised in the city of our God, in the mountain of his holiness.

Beautiful for situation, the joy of the whole earth, is mount Zion, on the sides of the north, the city of the great King.—*Ps. xlviii. 1, 2.*

Every valley shall be exalted, and every mountain and hill shall be made low: and the crooked shall be made straight, and the rough places plain:

And the glory of the Lord shall be revealed, and all flesh shall see it together: for the mouth of the Lord hath spoken it.—*Isa. xl. 4, 5.*

Many passages of an oratorical nature will be found favorable for the cultivation of this type of emotional utterance.

If the true spark of religious and civil liberty be kindled, it will burn. Human agency cannot extinguish it. Like the earth's central fire, it may be smothered for a time; the ocean may overwhelm it; mountains may press it down; but its inherent and unconquerable force will heave both the ocean and the land, and at some time or other, in some place or other, the volcano will break out and flame up to heaven.
—*Webster.*

We stand to-day among the four great powers of the earth, sur-

passed by none in the extent of our resources, equalled by none in the intelligence of our people. It must be that the United States will have more and more power in moulding the public opinion of the world, and that our example and practice will have a growing influence upon other nations. Therefore every effort to elevate and purify American political or social life, to keep the stream of democracy flowing clear and unobstructed, to make government of the people work more successfully, is also an effort to promote the concord of nations and to hasten the coming peace.—*Josiah Quincy.*

Echoing arches of this renowned hall, whisper back the voices of other days! Glorious Washington, break the long silence of that votive canvas! Speak, speak, marble lips; teach us THE LOVE OF LIBERTY PROTECTED BY LAW.—*Everett.*

Memorize a few such passages for daily practice.

Paraphrase for Enlarged or Deepened Feeling.—Mental amplifications may here be made, tending to enhance the reader's conception of the elements of nobility, depth, grandeur, sublimity—all fullness of feeling. This may be done:

1. Objectively, by showing added considerations, facts, arguments, or circumstances that may cause the mind longer to dwell upon, and more fully to receive, the emotional significance.

2. Subjectively, by the addition of exclamatory or other emotional elements in the phraseology, which shall expand the expression.

Literature is full of passages in which such expansion actually is made in words. We will notice, first, some of these cases, and then others in which the expansion is only implied. Of the first, or verbally expanded, take the following examples as illustrating (1) above;

that is, the objective amplification, by expansion; yet giving the emotional significance. This passage shows Antony's estimation of Brutus:

This was the noblest Roman of them all;
All the conspirators, save only he,
Did that they did in envy of great Cæsar;
He only, in a general honest thought
And common good to all, made one of them.
His life was gentle; and the elements
So mixed in him, that nature might stand up
And say to all the world, "This was a man."

—*Jul. Cæs. V., 5.*

For (2) or subjective expansion, study this exclamatory passage from the "Hymn to Mont Blanc":

Awake, my soul! Not only passive praise
Thou owest; not alone these swelling tears,
Mute thanks, and secret ecstasy. Awake,
Voice of sweet song! Awake, my heart, Awake!
Green vales and icy cliffs, all join my hymn!

—*Coleridge.*

And this expression of deep admiration:

O, what a noble mind is here o'erthrown!
The courtier's, scholar's, soldier's eye, tongue, sword;
The expectancy and rose of the fair state,
The glass of fashion and the mold of form,
Th' observed of all observers, quite, quite down!

—*Ham. III., 1.*

In the following, expand the condensed expressions, giving the *objective* emotionality, or the more fully considered circumstances and reasons leading to fuller measurement of the feeling:

Speak, marble lips! Teach us the love of liberty protected by law!
Rest in peace, Great Columbus of the heavens!

Glorious England !

The Union cannot be dissolved.

Here will be their greatest triumph.

Who shall put asunder the best affections of the heart ?

We loved the land of our adoption !

Make a more *subjective* expansion of such passages
as these :

Rejoice, O young man, in thy youth !

Aspire to a worthy ambition.

How precious are thy thoughts unto me !

A good name is better than precious ointment.

Gird up thy loins now, like a man.

Comfort ye my people.

O Zion, that bringest good tidings, get thee up into the high mountain !

Liberty and Union, now and forever ; one and inseparable !

He is as honest a man as ever breathed.

Search creation round, where will you find a country that presents
so sublime a spectacle, so interesting an anticipation ?

It may be that only in heaven

I shall hear that grand "*amen*."

CHAPTER XIII.

SUPPRESSED FEELING.

THIS may arise in four principal ways:

1. From the impulse to impart a feeling of hush, quiet, tenderness, solemnity; as,

And the cares that infest the day,
Shall fold their tents, like the Arabs,
And as silently steal away.

—*Longfellow.*

The Lord is in his holy temple; let all the earth keep silence before him.

2. From mere exhaustion or weariness; as,

Now lay me down, and, Floy, come close to me, and let me see you.
—*Death of Paul, in Dombey and Son.*

3. From the impulse to impart a feeling of secrecy or fear; as,

Hush, and be mute, or else our spell is marred.

—*The Tempest IV., 1.*

4. Overpowering intensity, yet not driven in upon itself, but seeking to vent itself; as,

Thou despicable, sneaking wretch!
Cursed be my tribe if I forgive him!

It is obvious that (1) and (2) are scarcely abnormal, while (3) and (4) are wholly so.

Correspondingly, the former will not be specially tiresome, either to the listener or to the speaker; but the latter are unnatural and exhausting, as are the emo-

tions which they portray. The first and second types will be accompanied by **repose of bearing**, the second sometimes being exaggerated into lassitude, every portion of the frame being perfectly relaxed. The third will incline to **animation**; the fourth to **explosion**.

The vocal symbol of Suppressed Feeling is the **Aspirated Quality**. It results from mingling with the tone unvocalized breath. The suppression of natural vocality corresponds to the suppression of normal communication.

It is evident that the kinds of aspiration fitting these different types of suppression will differ very much.


(1) Will symbolize itself in a soft, subdued tone, but little removed from the pure type, lacking only the animation and buoyancy of normal openness.

(2) Will have a thin and empty tone, due to the exhausted physical condition—the breathlessness of languor.

(3) Will call for a perceptible aspiration, approaching a whisper. The departure from the normal quality will be as marked as the difference between free and constrained or stealthy communication.

(4) Will express itself through a forced, whistling sound, almost a hiss, typifying the combination of constraint and intensity.

In practicing this quality one must be careful to give the right bodily or pantomimic expression, and not overdo the vocal expression.



Paraphrase for Suppressed Feeling.

How like a fawning publican he looks !
I hate him for he is a Christian ;
But more, for that in low simplicity
He lends out money gratis, and brings down
The rate of usance here with us in Venice.
If I can catch him once upon the hip,
I will feed fat the ancient grudge I bear him.
He hates our sacred nation ; and he rails,
Even there where merchants most do congregate,
On me, my bargains, and my well-won thrift,
Which he calls interest. Cursed be my tribe,
If I forgive him !

—*Mer. Ven. I., 3.*

This is an evident case of emotional amplification by the author himself; and, as Shylock stands aside, thus soliloquizing, we see how his own mind makes the expansive paraphrase upon the single word "hate." This expansion is both objective and subjective, in the sense in which we have used the terms here; that is, it both gives additional reasons, and intensifies itself by repetitions and exclamatory phrases. It gives the suppression of intensity. Other examples from the same source may be found in the Fourth Act, as when Shylock says:

Hates any man the thing he would not kill?

To cut the forfeiture from off that bankrupt there.

The suppression arising from faintness, weariness, or despair, appears in the same character later in this scene, when he says:

Shall I not have barely my principal?
 . . . Why then, the Devil give him good of it!
 I'll stay no longer question. . . . Nay,
 Take my life and all; pardon not that:
 You take my house, when you do take the prop
 That doth sustain my house; you take my life,
 When you do take the means whereby I live. . . .
 I pray you, give me leave to go from hence;
 I am not well: send the deed after me,
 And I will sign it. —*Mer. Ven. IV., 1.*

A more agreeable case of the suppression of quietness, worship, silence, is contained in this stanza from "The Lost Chord," by Miss Proctor:

It linked all perplexed meanings
 Into one perfect peace,
 And trembled away into silence
 As if it were loth to cease.

The hush of fear or superstition is well portrayed in the following extract from Hamlet, Act I., Scene 1.

Mar. Peace, break thee off; look, where it comes again!
Ber. In the same figure, like the King that's dead.
Mar. Thou art a scholar; speak to it, Horatio.
Ber. Looks it not like the King? Mark it, Horatio.
Hor. Most like: it harrows me with fear and wonder.
Ber. It would be spoke to.
Mar. Question it, Horatio.
Hor. What art thou that usurp'st this time of night,
 Together with that fair and warlike form
 In which the Majesty of buried Denmark
 Did sometimes march? by Heaven I charge thee, speak!
Mar. It is offended.
Ber. See, it stalks away!
Hor. Stay! speak, speak! I charge thee, speak!

[*Exit Ghost.*]

Mar. 'Tis gone, and will not answer.

Ber. How now, Horatio! you tremble and look pale:
Is not this something more than fantasy?
What think you on't?

Hor. Before my God, I might not this believe
Without the sensible and true avouch
Of mine own eyes.

Mar. Is it not like the King?

Hor. As thou art to thyself:
Such was the very armour he had on
When he th' ambitious Norway combated;
So frown'd he once, when, in an angry parle,
He smote the sledded Polacks on the ice.
'Tis strange.

Mar. Thus twice before, and jump at this dead hour,
With martial stalk hath he gone by our watch.

Hor. In what particular thought to work I know not;
But, in the gross and scope of my opinion,
This bodes some strange eruption to our state.

In all the above, amplify or expand by added explanations and considerations; also by exclamatory and other emotional words interjected.

Expand and paraphrase to show the emotion of suppressed feeling such expressions and passages as the following:

Listen! what is that?

Methinks I see him now.

Do you hear anything?

With him this the end of earth.

And in the hush that followed prayer.

'Tis the soft twilight.

O, let me stop here, I'm too tired to go any farther.

Find and make similar examples suggesting suppressed feeling, and paraphrase them so as to bring out more fully the sense of hush, intensity, weariness, secrecy, fear, and the like.

CHAPTER XIV.

STERN, SEVERE, OR HARSH FEELING.

THIS class of feeling includes anger, petulance, cruelty, disgust, irritation, etc., which are clearly abnormal, the sensibilities being in a **disturbed**, rasped condition.

"Harsh Feeling" here, like "antagonism" in pantomic expression, measures extreme effects. Practically, the more moderate forms of it, as independence, self-reliance, self-vindication, reproof, authoritative sternness, or severity, are more common and useful in all ordinary forms of conversation and oratory. There are many situations in actual life calling for such forms of firmness or severity. These uses will, however, be broadly distinguished from the harshness of personation, often used in delineating fictitious characters, and from that of the more extreme types. The affected guttural quality of certain styles of impersonation, and of a large class of "elocutionary" renderings, has little to do with rational interpretation. Neither this type of feeling nor its vocal exponent is to be made a matter of "costume," or a professional trick.

It will be vocally symbolized by a quality of tone which is produced by the admixture of harsh, grating noises made directly by the contraction of the pharyn-

geal muscles, and indirectly induced by a somewhat tense and knotted condition of the muscles and nerves of the entire body. This general, or **pantomimic condition must precede** and produce the vocal condition described. The voice is thus relieved from a great part of the strain which would be necessary if the vocal organs alone were to assume the abnormal condition indicated. The bearing, and the muscular texture of the whole frame will, at the same time, be more expressive than the harsh vocal quality alone; these pantomimic conditions will largely take the place of vocal harshness.

The throat and neck muscles are delicate and extremely sensitive; they must not be violently contorted in any case, not even in the utmost violence of emotion. If, however, the attitude and the general bodily conditions express disturbance, which is the essence of this species of emotion, the vocal organs will then sufficiently sympathize, and will produce enough of the rasping sound to typify the abnormal condition of the mind. This will ordinarily be enough to allow the general sense of rigidity to momentarily take possession of the voice. This condition is a perversion of the normal state. It represents antagonism, self-conflict; the absence of harmonious and agreeable conditions. Analogously, the tone that represents this mental attitude is produced by a perversion of the natural action, —the rigid, disturbed condition of the muscles opposing somewhat the natural vibration of the vocal organs.

The term "guttural" is the common technical name of this vocal quality. The word itself, however, is somewhat too narrow, and perhaps misleading, as it points simply to the throat, which is not the only agent in producing this, nor the only seat of the effect. A more accurate and a safer term might be **The Rigid or Tense voice**,

The bodily attitude inducing and accompanying this tone will often be that of **antagonism**, modified by some unbalanced position. The poise of the body will often be disturbed, sometimes momentarily destroyed, thus pantomimically typifying the lack of harmony in feeling and in tone.

Examples of this quality in rather extreme degrees are such as the following:

Whence and what art thou, execrable shape,
That dar'st, though grim and terrible, advance
Thy miscreated front athwart my way
To yonder gates? Through them I mean to pass,
That be assur'd, without leave asked of thee.
Retire, or taste thy folly, and learn by proof,
Hell-born, not to contend with spirits of heav'n.

—*Paradise Lost*, Bk. II. ll. 681-687.

As wicked dew as e'er my mother brush'd
With raven's feather from unwholesome fen
Drop on you both! A southwest blow on ye,
And blister you all o'er!

—*The Tempest* I., 2.

Examples.—Find and practice numerous illustrations, using great care not to irritate the throat too much. If the practice is attended or followed by any

pain, irritation, or excessive dryness of the throat, there has been too much contraction of the neck muscles. The needful contraction for this distortion of the tone may be made in the pharynx, that is, the back of the mouth and upper part of the throat. It need not be so low as the larynx, and there need not be any severe strain. This rigid or tense quality is simply the normal, or pure, tone under the *influence* of the rigid or con-torted condition of the *whole frame*. When so produced, it will be found to be both safe, physically, and effective, expressionally. The exaggeration of it produces at the same time an abuse of the vocal organs and an abuse of the sentiment. The following poetic passages are recommended for practice of this "tense" quality in its more exaggerated forms:

Much of the Shylock part in Mer. Ven. IV., 1.

Parts of Book II. in Paradise Lost.

For a more moderate type, suited to oratory, take such passages as these:

You have heard this pompous performance. Now where is the revenue which is to do all these mighty things? Five-sixths repealed—abandoned—sunk—gone—lost forever. Does the poor solitary tea duty support the purposes of this preamble? Is not the supply there stated as effectually abandoned as if the tea duty had perished in the general wreck? Here, Mr. Speaker, is a precious mockery—a preamble without an act—taxes granted in order to be repealed—and the reasons of the grant still carefully kept up! This is raising a revenue in America! This is preserving dignity in England! If you repeal this tax in compliance with the motion, I readily admit that you lose this fair preamble. Estimate your loss in it. The object of the act is gone already; and all you suffer is the purging the statute-book of the opprobrium of an empty, absurd, and false recital.—*Burke*.

Ye stiffnecked and uncircumcised in heart and ears, ye do always resist the Holy Ghost: as your fathers did, so do ye. Which of the prophets did not your fathers persecute? and they killed them which shewed before of the coming of the Righteous One; of whom ye have now become betrayers and murderers; ye who received the law as it was ordained by angels, and kept it not.—Acts vii. 51–53.

In **paraphrasing** to express this emotion, remarks may be interjected to show the occasion and the circumstances; and to give some hint as to how the speaker would naturally feel, and the reasons for it. This will constitute the more objective paraphrase; but we shall more often have the subjective form, employing figurative, exclamatory, and intensifying clauses, phrases, and words. It is always to be borne in mind that the paraphrase is for the speaker's or reader's personal use, and is not an emendation of the text. In these abnormal forms of emotion, written expansions would generally be more offensive than in the normal forms. For a similar reason the harsher forms of utterance tend more to exclamatory and otherwise elliptical expression; in proportion, they are more closely packed with emotional significance. The fuller mental statement which it is the business of the paraphrase to secure, is the measurement of the words that are implied.

In the following extract from the "Christmas Carol," by Dickens, observe that Scrooge's remarks are in almost every case mere exclamations. The long speech beginning, "What else can I be?" affords a good example of that amplification which we have called ob-

jective; namely, that which states reasons, considerations, and arguments justifying the shorter emotional utterances. Here we have done for us, by the novelist, that which we must often do for ourselves. It requires no strain of imagination to expand still further the expressions "bah!" and "humbug!" Note also the repetition: this is almost always an element in emotional expansion. It is not tautology, but figurative repetition.

"A Merry Christmas, uncle! God save you!" cried a cheerful voice. It was the voice of Scrooge's nephew, who came upon him so quickly that this was the first intimation he had of his approach.

"Bah!" said Scrooge, "Humbug!"

He had so heated himself with rapid walking in the fog and frost, this nephew of Scrooge's, that he was all in a glow; his face was ruddy and handsome; his eyes sparkled, and his breath smoked again.

"Christmas a humbug, uncle!" said Scrooge's nephew. "You don't mean that, I am sure."

"I do," said Scrooge. "Merry Christmas! What right have you to be merry? What reason have you to be merry? You're poor enough."

"Come then," returned the nephew gaily, "What right have you to be dismal? What reason have you to be morose? You're rich enough."

Scrooge having no better answer ready on the spur of the moment, said, "Bah!" again; and followed it up with "Humbug!"

"Don't be cross, uncle!" said the nephew.

"What else can I be," returned the uncle, "when I live in such a world of fools as this? Merry Christmas! Out upon Merry Christmas! What's Christmas time to you but a time for paying bills without money; a time for finding yourself a year older, and not an hour richer; a time for balancing your books and having every item in 'em through a round dozen of months presented dead against you? If I could work my will," said Scrooge indignantly, "every idiot who goes

about with 'Merry Christmas' on his lips, should be boiled with his own pudding, and buried with a stake of holly through his heart. He should!"

"Uncle!" pleaded the nephew.

"Nephew!" returned the uncle sternly, "keep Christmas in your own way, and let me keep it in mine."

"Keep it!" repeated Scrooge's nephew. "But you don't keep it."

"Let me leave it alone, then," said Scrooge. "Much good may it do you! Much good it has ever done you!"

"There are many things from which I might have derived good, by which I have not profited, I dare say," returned the nephew, "Christmas among the rest. But I am sure I have always thought of Christmas time, when it has come round—apart from the veneration due to its sacred name and origin, if anything belonging to it can be apart from that—as a good time; a kind, forgiving, charitable, pleasant time; the only time I know of, in the long calendar of the year, when men and women seem by one consent to open their shut-up hearts freely, and to think of people below them as if they really were fellow-passengers to the grave, and not another race of creatures bound on other journeys. And therefore, uncle, though it has never put a scrap of gold or silver in my pocket, I believe that it *has* done me good, and *will* do me good; and I say, God bless it!" . . .

"You're quite a powerful speaker, sir," said Scrooge. "I wonder you don't go into parliament."

"Don't be angry, uncle. Come! Dine with us to-morrow."

Scrooge said he would see him—yes, indeed he did. He went the whole length of the expression, and said he would see him in that extremity first.

"But why?" cried Scrooge's nephew. "Why?"

"Why did you get married?" said Scrooge.

"Because I fell in love."

"Because you fell in love!" growled Scrooge, as if that were the only one thing in the world more ridiculous than a merry Christmas.

"Good afternoon!"

"Nay, uncle, but you never came to see me before that happened. Why give it as a reason for not coming now?"

"Good afternoon," said Scrooge.

"I want nothing from you; I ask nothing of you; why cannot we be friends?"

"Good afternoon," said Scrooge.

"I am sorry, with all my heart, to find you so resolute. We have never had any quarrel, to which I have been a party. But I have made the trial in homage to Christmas, and I'll keep my Christmas humor to the last. So A Merry Christmas, uncle!"

"Good afternoon!" said Scrooge.

"And A Happy New Year!"

"Good afternoon," said Scrooge.

The following extract well illustrates emotional utterances, some of which are already abundantly amplified in the text; others may be amplified still more by subjective paraphrase. These latter occur especially in the short, interjected remarks of Queen Margaret. This element culminates in the single words constituting, at one point, the whole speech of Gloucester and Queen Margaret respectively; but evidently implying and conveying very many words, epithets, allusions, whole chapters of history, and torrents of invective.

Note the expansions and condensations:

Q. Eliz. My Lord of Gloucester, I have too long borne
Your blunt upbraidings, and your bitter scoffs:
By heaven, I will acquaint his majesty
Of those gross taunts that oft I have endur'd.
I had rather be a country servant-maid,
Than a great queen, with this condition,—
To be thus taunted, scorn'd and baited at:

Enter QUEEN MARGARET, behind.

Small joy have I in being England's queen.

Q. Mar. And lessen'd be that small, God, I beseech him!—

Thy honour, state and seat is due to me.

Glou. What! threat you me with telling of the king?
 Tell him, and spare not: look, what I have said
 I will avouch in presence of the king:
 I dare adventure to be sent to the tower.
 'Tis time to speak; my pains are quite forgot.

Q. Mar. Out, devil! I remember them too well:
 Thou slewest my husband Henry in the Tower.
 And Edward, my poor son, at Tewksbury.

Glou. Ere you were queen, ay, or your husband king,
 I was a pack-horse in his great affairs;
 A weeder-out of his proud adversaries,
 A liberal rewarder of his friends:
 To royalize his blood I spilt my own.

Q. Mar. Ay, and much better blood than his or thine.

Glou. In all which time you and your husband Grey
 Were factious for the house of Lancaster;
 And, Rivers, so were you. Was not your husband
 In Margaret's battle at Saint Albans slain?
 Let me put in your minds, if you forget,
 What you have been ere now, and what you are;
 Withal, what I have been, and what I am.

Q. Mar. A murderous villain, and so still thou art.

Glou. Poor Clarence did forsake his father, Warwick;
 Ay, and forswore himself,—which Jesu pardon!—

Q. Mar. Which God revenge!

Glou. To fight on Edward's party, for the crown;
 And for his meed, poor lord, he is mew'd up.
 I would to God my heart were flint, like Edward's;
 Or Edward's soft and pitiful, like mine:
 I am too childish-foolish for this world.

Q. Mar. Hie thee to hell for shame, and leave this world,
 Thou cacodemon! there thy kingdom is.

Riv. My Lord of Gloucester, in those busy days,
 Which here you urge to prove us enemies,
 We follow'd then our lord, our lawful king:
 So should we you, if you should be our king.

Glou. If I should be!—I had rather be a pedlar:
Far be it from my heart, the thought of it!

Q. Eliz. As little joy, my lord, as you suppose
You should enjoy, were you this country's king,
As little joy may you suppose in me,
That I enjoy, being the queen thereof.

Q. Mar. As little joy enjoys the queen thereof;
For I am she, and altogether joyless.

I can no longer hold me patient.—

[*Advancing.*

Hear me, you wrangling pirates, that fall out
In sharing that which you have pill'd from me!
Which of you trembles not, that looks on me?
If not, that, I being queen, you bow like subjects,
Yet that, by you deposed, you quake like rebels!
O, gentle villain, do not turn away!

Glou. Foul, wrinkled witch, what makest thou in my sight?

Q. Mar. But repetition of what thou hast marr'd;
That will I make before I let thee go.

Glou. Wert thou not banished on pain of death?

Q. Mar. I was; but I do find more pain in banishment,
Than death can yield me here by my abode.
A husband and a son thou ow'st to me;
And thou, a kingdom; all of you, allegiance:
The sorrow that I have, by right is yours;
And all the pleasures you usurp are mine.

Hast. O, 'twas the foulest deed to slay that babe,
And the most merciless, that ere was heard of!

Riv. Tyrants themselves wept when it was reported.

Dor. No man but prophesied revenge for it.

Buck. Northumberland, then present, wept to see it.

Q. Mar. What, were you snarling all before I came,
Ready to catch each other by the throat,
And turn you all your hatred now on me?
Did York's dread curse prevail so much with heaven,
That Henry's death, my lovely Edward's death,
Their kingdom's loss, my woful banishment,
Could all but answer for that peevish brat?

Can curses pierce the clouds, and enter heaven?
 Why, then, give way, dull clouds, to my quick curses!—
 Though not by war, by surfeit die your king,
 As ours by murder, to make him a king!
 Edward, thy son, which now is Prince of Wales,
 For Edward, my son, which was Prince of Wales,
 Die in his youth by like untimely violence!
 Thyself a queen, for me that was a queen,
 Outlive thy glory, like my wretched self!
 Long may'st thou live to wail thy children's loss;
 And see another, as I see thee now,
 Deck'd in thy rights, as thou art stall'd in mine!
 Long die thy happy days before thy death;
 And, after many lengthen'd hours of grief,
 Die neither mother, wife, nor England's queen!—
 Rivers, and Dorset, you were standers by,
 And so wast thou, Lord Hastings, when my son
 Was stabbed with bloody daggers: God, I pray him,
 That none of you may live his natural age,
 But by some unlook'd accident cut off!

Glou. Have done thy charm, thy hateful wither'd hag! *if said*

Q. Mar. And leave out thee? stay, dog, for thou shalt hear
 me. *if said*

If heaven have any grievous plague in store
 Exceeding those that I can wish upon thee,
 O, let them keep it till thy sins be ripe,
 And then hurl down their indignation
 On thee, the troubler of the poor world's peace!
 The worm of conscience still begnaw thy soul!
 Thy friends suspect for traitors while thou liv'st,
 And take deep traitors for thy dearest friends!
 No sleep close up that deadly eye of thine,
 Unless it be while some tormenting dream
 Affrights thee with a hell of ugly devils!
 Thou elfish-marked, abortive, rooting hog!
 Thou that was't seal'd in thy nativity
 The slave of nature, and the son of hell!

Over the

Thou slander of thy mother's heavy womb!

Thou loathed issue of thy father's loins!

Thou rag of honour! thou detested—

Glou. Margaret.

Q. Mar.

Richard!

Glou.

Ha!

Q. Mar.

I call thee not.

Glou. I cry thee mercy, then; for I had thought

That thou hadst called me all these bitter names.

—*Richard the Third I., 3.*

In the following extract we have a combination of the objective and the subjective elements of expansion, in the words of Shylock. All that he says is either in explanation or else in virtual repetition, of this one sentence, "I will have my bond."

Shylock. Jailer, look to him: tell not me of mercy.—

This is the fool that let out money gratis.—

Jailer look to him.

Ant.

Hear me yet, good Shylock.

Shy. I'll have my bond; speak not against my bond:

I've sworn an oath that I will have my bond.

Thou call'dst me dog before thou hadst a cause;

But, since I am a dog, beware my fangs:

The duke shall grant me justice.—I do wonder,

Thou naughty jailer, that thou art so fond

To come abroad with him at his request.

Ant. I pray thee, hear me speak.

Shy. I'll have my bond; I will not hear thee speak:

I'll have my bond; and therefore speak no more.

I'll not be made a soft and dull-eyed fool,

To shake the head, relent, and sigh, and yield

To Christian intercessors. Follow not;

I'll have no speaking: I will have my bond.

—*Mer. Ven. III., 3.*

See how many words of the harsh or severe style

are implied in this short expression with which Lady Macbeth answers her husband. He has just said, "If we should fail—"; she answers, "*We fail!* But screw your courage to the sticking-place, and we'll *not* fail." The words carry all this and much more:

O, you miserable coward! Talk of our failing! What ails you? Why are your knees smiting together, you white-livered wretch! Come, command yourself, man! Have a little pluck! I am ashamed of you!

In the following examples the words themselves, used exclamatorily, are so intense and so plainly subjective that the best help will be obtained by expanding them objectively:

Begone!

Shame!

Beast!

Villain!

Fit them into situations real or imagined, and expand the expressions both objectively and subjectively; that is, both by indicating the circumstances calling for the emotional expression; and by repeated intensifying or equivalent exclamations. Then take a milder form of harshness or severity; as, for instance, that expressing expostulation, with some degree of reproof:

Are we so low, so base, so despicable that we may not express our horror?—*Henry Clay*.

Go home, if you dare; go home, if you can, to your constituents, and tell them that you voted it down!—*Ibid*.

Examples for Study.—Find other cases for such paraphrasing in the Court Room Scene in Mer-

chant of Venice, Act 4, Scene 1; in the Closet Scene of Hamlet, Act 3, Scene 4; in the words of the Tribunes in Julius Cæsar, Act 1, Scene 1; and in the cries of the citizens at the conclusion of Antony's speech, Julius Cæsar, Act 3, Scene 2.

In its typical form, this style appears much more frequently in dramatic works. In modified forms, harshness or severity may be found in oratory and in conversation whenever there is a sense of sternness coupled with something of disturbance.

CHAPTER XV.

OPPRESSED, OR COVERED, FEELING.

THIS represents an intensely subjective condition of the emotions. It differs from the "suppression" spoken of above, in this respect: That was essentially objective—the purpose usually was to communicate to some one else the sense of suppression, as in secrecy, fear, or intensity of feeling; here the emotion is driven in upon itself, seeking to hide, rather than to reveal, itself.

This oppressed feeling is experienced whenever a sense of vastness, solemnity, awe, amazement, deep or superstitious reverence, dread, terror, and the like, causes an impulse to retreat and cover one's self, to shrink away, or escape from sight. It is oftener met in soliloquy than in conversation or open address:

In thoughts from the visions of the night,
When deep sleep falleth on men,
Fear came upon me, and trembling,
Which made all my bones to shake.
Then a spirit passed before my face;
The hair of my flesh stood up.—Job iv. 13-15.

Angels and ministers of grace defend us! —*Ham. I., 4.*

O, horrible! O, horrible! Most horrible!

O all you host of Heaven! O Earth! what else?
And shall I couple hell? O, fie! Hold, hold, my heart;
And you, my sinews, grow not instant old,
But bear me stiffly up. —*Ham. I., 5.*

O, my offense is rank, it smells to Heaven ;
It hath the primal eldest curse upon 't,—
A brother's murder ! Pray, can I not ;
Though inclination be as sharp as will,
My stronger guilt defeats my strong intent ;
And, like a man to double business bound,
I stand in pause where I shall first begin,
And both neglect.

—*Ham. III., 3.*

Its most useful applications, however, are not found in extreme cases, but in milder forms, in which a slight covering of the tone expresses the cloud or veil that seems to rest upon the feelings, shutting one, in some degree, within himself.

Some of the milder and more practical forms of this emotional state may be specified:

1. Reverence, as in prayer.

EXAMPLE.—O Lord, rebuke me not in thy wrath, neither chasten me in thy hot displeasure.

2. Deep compassion mingled with something of awe.

EXAMPLE.—She was dead. Dear, gentle, patient, noble Nell was dead.

3. Wonder.

EXAMPLE.—Believe me, you are marvelously changed.

4. Introspective meditation.

EXAMPLES.—Ay, there's the rub.

It must be by his death.

These milder forms should be studied the most. If the student's ear should, at first, fail to discern the peculiar quality marking this type of feeling, he may, for practice, take the more extreme types first, and

work upon them until both ear and voice are thoroughly familiarized with this quality in its exaggerated form; then later, come to these subtler and more useful degrees of the same quality. Most students, however, will do well to begin with the milder types. For common oratorical and conversational effects, all theatrical extremes should be scrupulously avoided; the intensity of the emotion must never be obtrusive; if it buries itself in the mind of the speaker by such restatement and revivifying as should accompany and induce all genuine expression, the result will be a fine and unmistakable significance in the quality: and this will never announce itself as a physical result, much less as a trick, but will always be felt as a manifestation of the condition of the speaker's mind and thought.

The whole bodily attitude and action must agree with, and help to produce, this tone, else it will be superficial and affected. The attitude will generally be some degree of **recoil**, the muscles being greatly relaxed in the more passive forms, as reverence, compassion; and more tense in the active forms, as terror, horror.

The kind of voice that pictures this mental condition is termed the **Pectoral Quality**. It is characterized by deep vibrations that are largely held within the chest, instead of being fully communicated to the outer air, as in the case of the other qualities. In its extreme degrees it becomes a half-smothered shudder within the chest, the tone coming "ab imo pectore;"

hence the name. It might well be called the *oppressed* or *shuddering quality*.

Paraphrase for Oppressed, or Covered, Feeling.—Here the expression is still more elliptical, and must, proportionately, be expanded the more in the mental amplification. Take this one line from Hamlet:

O, horrible! O, horrible! Most horrible!

—*Ham. I., 5.*

In this we have, by implication, the entire scene, including the whole story which Hamlet hears from his father's spirit. In reading this one line the mind will naturally run over all the preceding, at least, and perhaps much of the following, matter.

Avant! and quit my sight! let the earth hide thee!

Thy bones are marrowless, thy blood is cold;

Thou hast no speculation in those eyes

Which thou dost glare with.

—*Macbeth III., 4.*

Here we may imagine the terrified Macbeth as uttering, in addition to the exclamatory and repetitious words of the text, still other ejaculations and expansions; as,

Hideous, pursuing enemy, shall I never be rid of thee? Wilt thou pursue me unrelentingly by day and by night? Can no cover shelter me from thee? Thou belongest in the dark underworld. Hie thee back to thine abode! Why comest thou to me here? Why present thy grinning face, thy chill and bloodless hand? Why gleam upon me with those piercing eyes?

In such cases there is no definite limit to what one may think, or state to himself, as a means of enabling him more fully to realize the emotional words that are

uttered. Full acquaintance with the circumstances and the characters, together with a vivid imagination and sympathy, will be the requisites for full utterance.

Mild forms of this emotion appear in the Sacred Writings:

It stood still, but I could not discern the appearance thereof; a form was before mine eyes: there was silence, and I heard a voice, saying, Shall mortal man be more just than God? Shall a man be more pure than his Maker?—Job iv. 16–17.

And men shall go into the caves of the rocks, and into the holes of the earth, from before the terror of the Lord, and from the glory of his majesty, when he ariseth to shake mightily the earth.—Isa. ii. 19.

And he said, Go forth, and stand upon the mount before the Lord. And, behold, the Lord passed by, and a great and strong wind rent the mountains, and brake in pieces the rocks before the Lord; but the Lord was not in the wind: and after the wind an earthquake; but the Lord was not in the earthquake: and after the earthquake a fire; but the Lord was not in the fire: and after the fire a still, small voice. And it was so, when Elijah heard it, that he wrapped his face in his mantle, and went out, and stood in the entering in of the cave. And, behold, there came a voice unto him, and said, What doest thou here Elijah?—1 Kings xix. 11–13.

It will be easy to add such comments and reflections as shall make the mental expansion that is necessary to convey the emotion contained in these passages.

Good examples are the following scenes in Hamlet: Act 5, Scene 1 (considerable parts); Act 1, Scene 4; Act 3, Scene 1, some parts of the soliloquy beginning, "To be or not to be"; Act 3, Scene 3, the usurping king's attempted prayer.

CHAPTER XVI.

AGITATED FEELING.

EMOTION of this class, also, may be deep, but it lacks the impulse to cover itself. It is more self-revealing and communicative. The feeling is such as to shake the soul. There is a quivering and trembling of the sensibilities. It is found in two main types which are seemingly opposite:

1. Merriment, laughter, glee; as,

You must wake and call me early, call me early, mother dear;
To-morrow 'ill be the happiest time of all the glad New-year;
Of all the glad New-year, mother, the maddest merriest day;
For I 'm to be Queen o' the May, mother; I 'm to be Queen o' the May.

—*Tennyson.*

2. Pity, grief, tenderness, compassion; as in the following:

I have been wild and wayward, but you'll forgive me now;
You'll kiss me, my own mother, and forgive me ere I go;
Nay, nay, you must not weep, nor let your grief be wild,
You should not fret for me, mother, you have another child.

—*Ibid.*

And now farewell! 'Tis hard to give thee up,
With death so like a gentle slumber on thee!
And thy dark sin! O, I could drink the cup,
If from this woe its bitterness had won thee,
May God have called thee like a wanderer, home,
My lost boy, Absalom!

—*N. P. Willis.*

In either case the element of agitation does not re-

side simply in the utterance; it is a property of the thought, or, more strictly, it is an attitude of the speaker's mind. It must be mentally measured antecedent to any consideration of how it shall be expressed. The question is, in the interpretation of any given passage: Is the feeling such as to occasion this agitated or trembling condition? If so, we have justification for the use of its specific representative, which is the **Tremulous Quality**. This consists in the shaking, wavering, or interrupted action of the voice. It is a sensitive and refined tremulousness, the true *vibrato*, not a mechanical "tremolo." This cannot be produced mechanically; it is vital that the **whole frame** participate in the thrill and quiver of the emotion; the tone will then reflect delicately and expressively the sentiment of the mind. The bodily attitude may be that of animation or of recoil, possibly that of explosion: whatever it be, face, hands, shoulders, and chest—in short, the whole frame—must *first* indicate the feeling and induce this sympathetic condition of the voice.

Paraphrase for Agitated Feeling.—As in other cases we may here employ both objective and subjective expansion.

This type of feeling, as we have seen, may be caused either by exuberant joy, or by deep grief. This emotion will tend, usually, to express itself more fully in words. It will be less elliptical than some of the preceding forms; hence there will be less occasion, usually,

for making a paraphrase to reveal the feeling; yet it will often need to be done.

Observe, first, a few cases in which the amplification has been made by the writer.

Listen to Jaques, here grown quite gay: you can almost hear the chuckle of his voice as he utters these words:

Jaques. A fool, a fool! I met a fool i' the forest,
A motley fool!—a miserable world!—
As I do live by food, I met a fool,
Who laid him down and bask'd him in the sun,
And rail'd on Lady Fortune in good terms,
In good set terms, and yet a motley fool.
“Good morrow, fool,” quoth I. “No, sir,” quoth he,
“Call me not fool till heaven hath sent me fortune.”
And then he drew a dial from his poke,
And, looking on it with lack-lustre eye,
Says very wisely, “It is ten o'clock :
Thus we may see,” quoth he, “How the world wags :
'Tis but an hour ago since it was nine,
And after one hour more 'twill be eleven ;
And so, from hour to hour, we ripe and ripe,
And then, from hour to hour, we rot and rot ;
And thereby hangs a tale.” When I did hear
The motley fool thus moral on the time,
My lungs began to crow like chanticleer,
That fools should be so deep-contemplative,
And I did laugh sans intermission
An hour by his dial.—O noble fool !
A worthy fool! Motley's the only wear.

Duke S. What fool is this?

Jaq. O worthy fool! One that hath been a courtier,
And says, if ladies be but young and fair,
They have the gift to know it; and in his brain,
Which is as dry as the remainder biscuit

After a voyage, he hath strange places cramm'd
 With observation, the which he vents
 In mangled forms.—O that I were a fool!
 I am ambitious for a motley coat.

—*As You Like It* II., 7.

Now in this passage it is quite evident that most of the words are simply Jaques' expansive paraphrase upon the one key-word, "fool."

Many songs, and especially refrains of songs, contain this element. A musical setting only expands the mirthful or tender element, which in reading gives occasion for this tremulous quality. This accounts, also, for the many repetitions of emotional expressions contained in songs. When read, these repetitions sometimes become tiresome; but their combined effect, as grasped by the memory and imagination of the reader, may well be incorporated into the few words that are spoken.

In the following song there seem to be two elements—tenderness, sadness amounting almost to bitterness; and a certain hilarity approaching reckless jollity. The repetitions in the verses form a sort of expansive emotional paraphrase.

Blow, blow, thou winter wind,
 Thou art not so unkind
 As man's ingratitude;
 Thy tooth is not so keen,
 Because thou art not seen,
 Although thy breath be rude.
 Heigh-ho! sing, heigh-ho! unto the green holly;
 Most friendship is feigning, most loving mere folly:

Then, heigh-ho, the holly !
 This life is most jolly !
 Freeze, freeze, thou bitter sky,
 That dost not bite so nigh
 As benefits forgot :
 Though thou the waters warp,
 Thy sting is not so sharp
 As friend remember'd not.
 Heigh-ho ! sing, heigh-ho ! unto the green holly ;
 Most friendship is feigning, most loving merely folly :
 Then, heigh-ho, the holly !
 This life is most jolly !

—*As You Like It II., 7.*

"David's Lament over Absalom" by N. P. Willis, is an ingenious emotional expansion of a part of one verse in the Bible, 2 Sam. xviii. 33. Upon this as a theme, the poet has woven considerations as to the natural beauty of the young man; drawing these out into the graphic specifications of his "glorious eye," "clustering hair," "brow," and words that the young man had spoken. Then are added subjective reflections: How could'st thou die? I shall miss thee when I meet the other young men. Especially in my declining, feeble days, thou, my natural support wilt be wanting. How can I go down the Dark Valley without thine arm to lean upon? O, hard as it is to give thee up, I could bear all this,—bear all the pain and loneliness, the grief unspeakable—if only I could know thy sin was covered and thy soul was safe.

Such reflections are natural and moderate; they are by no means foisted upon the words of the text; they are a partial unfolding of the thought contained in

that verse. What sympathetic heart could fail to read in, silently, between the lines, still other tender, thrilling reflections, in addition to those which the poet has suggested?

The sacredness of much of the noblest emotion may make it seem an obtrusive, unbecoming thing thus to write out a paraphrase. The purpose is by no means to violate the feelings; quite the reverse. The unfolding, realizing, and vivifying of the thought, which paraphrase is meant to secure, will enable one to give with genuine feeling many a passage that would otherwise seem cold; perhaps cantish and repulsive.

For practice, passages may at first be taken which can be treated so objectively as to avoid great enlistment of the reader's personal emotions, and through these, as a cold-blooded exercise, the mind may learn the process which, applied to deeper, more real, more personal, or sacred situations, shall enable one to stir up within his own heart such emotions as will color and vitalize the words it is suitable to speak.

In this way one may acquire a real emotional power in utterance, without any offensive exhibition of his personal feelings. The emotionality in the utterance will be felt more in what is concealed than in what is revealed; but *there must first be something to conceal*; and this device of emotional paraphrase will, first of all, increase the real emotion, which is personal, and which is deeply, though unconsciously, treasured in the heart of the speaker.

The purpose, in this part of the study, is, directly to increase the *receptive power* of the reader. He must first receive and experience, before he can really communicate. An effective utterance of emotional passages can never be secured by merely vocalizing emotional words. Such mechanical practice would surely result, either in an affected sentimentality, or in a revulsion and reaction of feeling. When once the reader has command of the vocal media for expression, the vital thing—embracing nine-tenths of all the labor—is to *deepen* and *vivify the impression* of the thing to be said. In the matter of emotion, particularly, this will usually be done in silence; but, if done with any effect, there must be some method of procedure; and the foregoing hints at emotional paraphrasing are intended to suggest the best practical way of accomplishing this purpose.

Examples.—We may suggest a somewhat wider range than the foregoing analysis has indicated. Selections for the cultivation of this property may be those expressing intense merriment, jollity, ridicule (when jocose), pity, extreme tenderness, pathos, grief, rage, weakness (as of old age or sickness), extreme hesitation, fright or self-consciousness.

In addition to the examples above given many others may be found in Hamlet, Macbeth, Merchant of Venice, Julius Cæsar; in many graphic descriptions, occasionally in orations, and not infrequently in natural, unconventional conversation.

Caution in regard to the study of emotion.

—The student must not suppose that any of these emotional qualities may be mechanically produced, as stops are drawn on the organ; they must be, in every case, the outgrowth of two things:

1. The sensitive, sympathetic condition of the mind, appreciating and keenly realizing the emotional significance of the passage to be delivered; and,
2. A thoroughly trained and responsive physical frame.

Moreover, it is not supposed that these qualities in any satisfactory degree can be cultivated by mere printed prescription. They all must be heard to be appreciated or understood. Yet the hearing of examples, however good, without some rational principle of interpretation, will result only in imitation, which is of all things most disastrous to expression.

The purpose in giving the above analysis in the order in which it is here presented, namely, the mental condition before the physical means of expression, has been to prepare the mind rightly to measure the occasions for the use of these different qualities, and so to facilitate both the spirit of interpretation and the technical development; for, as already said, even the technique itself develops more rapidly under the guidance of an analytic and sympathetic insight.

There is a tendency in all young readers and speakers to overdo these emotional effects. Their value will depend upon their genuineness and refinement. During the

process of technical preparation there may sometimes be a degree of exaggeration in these tone qualities; but as soon as they are applied to the purposes of actual expression, they must be employed with prudence and moderation. They must be mixed, as an old painter declared his colors were mixed, "with brains." It is certain that the emotional properties constitute the life-like colors, the "tone," of most word pictures. The true reader or speaker will never seek highly impassioned extracts for the mere display of his vocal technique; but the faithful interpreter must not fail rightly to measure this element, which is so vital in a large proportion of spontaneous utterance.

need not necessarily
imply energy

PART III.

THE VOLITIONAL ELEMENT.

You now are mounted

Where powers are your retainers; and your words,
Domestics to you, serve your will as't please
Yourself pronounce their office.

—*Henry the Eighth II., 4.*

HERE we have to do with the **will**. The expressional analysis will concern itself with different volitional conditions or attitudes; all of these will be more or less dependent upon preceding or accompanying emotional conditions; and these in turn upon the intellectual measurements of facts, truths, and relations. Thus the deliberative and discriminative elements in the thoughts will lead to the emotional; the emotional will induce the volitional.

In energy the will of the speaker bears upon the will of the listener, the object being to secure a certain attitude or action of will in the person addressed.

Subjectively, then, energy as a mood of utterance is the speaker's purpose to demand attention, to enforce his ideas, and to produce conviction. Objectively, it is the property in the utterance which expresses this purpose.

Energy may be:

1. General, pervading the entire passage or division;
- or

2. Special, appearing in particular words or phrases.

In this division of the work we shall study chiefly the special applications of energy, though these cannot be wholly separated from the general. The subject with which we are directly concerned is the action of the will in different forms of volition.

The Energetic Paraphrase.—As in Emotion, we may here employ both the objective and the subjective method:

1. Stating circumstances, facts, and considerations which shall show the **reasons** for the particular form of energy employed; and which will be chiefly **objective**; and,

2. Interlining and interwording such amplifying phrases, clauses, or sentences as shall serve to express more fully the degree of **intensity** and the particular form which the energy takes; as, abruptness, insistence, uplift, establishment, or violence. This latter will be more **subjective** in its nature.

As a rule, it will be better to make the objective first; or at least to allow the objective element to lead in the paraphrase. This method, which presents prominently the reasons for the action of the will before stimulating the passional element, will tend to **rationalize the volition**.

In any case it is understood, of course, that the expansion is only mental. Energy requires conciseness in verbal expression more than do the other moods; but in proportion to the condensation in the phraseol-

ogy must be the expansion in the thinking and feeling which prompt the expression of energy. In other words, there is, usually, in energetic expression, an inverse ratio between the words uttered and the thought, feeling, and volition which those words express. Some cases are found in which the amplification is actually made in words. It will then take the form of exclamation and repetition chiefly; frequently, also, that of figurative interrogation. For example:

Flavius. Hence! home, you idle creatures, get you home!
Is this a holiday? What! know you not,
Being mechanical, you ought not walk
Upon a labouring-day without the sign
Of your profession?—Speak, what trade art thou?

Marullus. Wherefore rejoice? What conquest brings he home?
What tributaries follow him to Rome,
To grace in captive bonds his chariot-wheels?
You blocks, you stones, you worse than senseless things!
O you hard hearts, you cruel men of Rome,
Knew you not Pompey? Many a time and oft
Have you climb'd up to walls and battlements,
To towers and windows, yea, to chimney-tops,
Your infants in your arms, and there have sat
The live-long day, with patient expectation,
To see great Pompey pass the streets of Rome:
And, when you saw his chariot but appear,
Have you not made an universal shout,
That Tiber trembled underneath her banks,
To hear the replication of your sounds
Made in her concave shores?
And do you now put on your best attire?
And do you now cull out a holiday?
And do you now strew flowers in his way

That comes in triumph over Pompey's blood?

Be gone!

Run to your houses, fall upon your knees,

Pray to the gods to intermit the plague

That needs must light on this ingratitude.

—*Jul. Cæs. I., 1.*

A self-controlled energy would have contented itself with many less words than are here employed. The irate tribunes allow themselves to think aloud a good deal; hence the repetition, the constant interrogation (figurative), the added explanations, and the highly wrought imaginative language.

Many strongly energetic passages are in declarative or interrogative form. In such cases the most practical test of volitionality is to **translate into a formal imperative**. If the real intent of the speaker is to move the will, the imperative form will more fully reveal that inner purpose.

Observe this in the following self-contained but pregnantly energetic expressions of Cæsar:

What touches us ourself shall be last served.

Cæsar did never wrong but with just cause,
Nor without cause will he be satisfied.

Doth not Brutus bootless kneel?

—*Jul. Cæs. III., 1.*

Any one of these brief expressions might be so expanded as to show many thoughts back in the mind of Cæsar, and many movements of his volition, which the brief words powerfully imply. To expand his short, terse expressions so as to reveal the thoughts that

prompt them, the feelings that color them, and the volitional state which intensifies them—this would be to make an objective energetic paraphrase upon them. Let us attempt it. Take the first expression: "What touches us ourself shall be last served."

Shall the great Cæsar, who has sought the interests of Rome more than his own; shall he who has carried its arms and conquests into Britain and the East, regardless ever of his personal convenience, comfort, or safety—shall he, now, while public business waits him at the Senate, stop to consider matters of merely personal character? Know that Cæsar is not such a man. Do not impose such hindrances between me and the business waiting for me. Do not annoy me! leave!

Observe the second utterance: "Cæsar did never wrong," etc. We might naturally interline some such considerations as these:

Search my record. You will find that no one has been ill-treated by me. Understand, I fear not to meet all my public acts. I am confident in the sense of justice. You can neither intimidate nor soften me by any implications of injustice or of tyranny. Know, then, that nothing shall content me but sufficient evidence. The evidence is not at hand. Then cease to press me; you can never move me; I bid you withdraw.

Look a moment at the third: "Doth not Brutus bootless kneel?"

If there be any man in Rome who could move me by

supplication, it were the noble Brutus; but see, *he* kneels, and I spurn even him as I would an impudent child. Think not, then, that any other need approach me.

See how the determination expressed in the first of these lines by Bryant is expanded in the lines that follow:

Truth crushed to earth shall rise again,
The eternal years of God are hers ;
But Error, wounded, writhes with pain,
And dies among his worshippers.

The expansion is here given, first, in the form of a reason:—God is on her side, the Omnipotent One, the One determined upon the victory of the right, the One whose purposes never change, whom nothing can thwart; he shall avouch her cause. And then truth as opposed to error is brought out by the contrast in the third and fourth lines:

While truth is thus supported, error, with no moral basis, languishes in its torture, and suffers a common fate with those who blindly follow it. Our prose paraphrase of the last three lines of the stanza, like those lines themselves, forms simply an expansion, or mental amplification, of the sense of resistless power and unshaken will, expressed in the first line.

Abundant examples of such energetic expansion may be found in the orations of Demosthenes, in those of Cicero, especially against Catiline, and, nearer to our own day, in the speeches of Pitt, Burke, Webster,

Clay, Sumner, Phillips. Nor are we confined to these historic models. Utterances characterized by a dignified and noble energy are still to be heard, not seldom, from the pulpit, the platform, and the political arena. Wherever the wills of men are to be moved by the will of man, there we find scope for this manliest of powers.

CHAPTER XVII.


ENERGY OF ABRUPTNESS.

THE generic idea in this type of energy is that of **arrest**. It applies to any kind of utterance that is designed to startle, rouse, or incite by giving something of shock, of unexpected impact of will upon will. It is either the lightest or the most impulsive form of volitional action. Some varieties are:

i. *Didactic Impulse.*

This is the mere promptness or animation that accompanies forcible explanation, arousing the mind to attend to facts or truths presented. In this form we have the weakest perceptible action of the will; and that which is nearest to mere deliberation. The abruptness of mere animation or of didactic utterance is naturally associated with normal feeling in the type of cheer, or pleasure of communication, and employs, therefore, a simple, pure tone. Even in passages which are predominantly deliberative or discriminative there may yet be a proportion of energy, which may be recognized and classified. In order to be energetic, in this technical sense, there must be traceable a purpose to move the will. For example:

Stand you directly in Antonius' way
When he doth run his course.



Such purpose is not always clearly indicated in the phraseology; as,

This is the way, walk ye in it.

This sentence may have for its prevailing purpose an explanation of the way; or it may express a discrimination between this way and some other; or it might even hint at emotion; but even though one of these should be the prevailing purpose, there may be mingled with that the design to move upon the will. This constitutes the energetic element in the utterance. If the purpose is to arrest the attention, to give, as it were, a shock or sudden impulse, then the energy is of the form of abruptness.

2. *Prompt Decision.*

This may result from normal feeling or from some degree of sternness or harshness.

EXAMPLES.—Leave me this instant.

I'll watch to-night: perchance 'twill walk again.

—*Ham. I., 2.*

3. *Arbitrary or Impulsive Command*; prompted almost necessarily by some degree of harshness or severity.

EXAMPLES.—Down, slave, upon your knees and beg for mercy!

Who bids thee call? I do not bid thee call.

—*Mer. Ven. II., 5.*

4. *Volition prompted by Surprise.*

The energy accompanying surprise may have an emotional background of gladness, of suppression, of intensity, or of harshness; and the quality of the voice will be decided accordingly.

EXAMPLES.—Yet here, Laertes, aboard! aboard! for shame!

Could anything be a subject of more just alarm to America, than to see you go out of the plain high-road of finance, and give up your most certain revenues and your clearest interests, merely for the sake of insulting your Colonies?—*Burke*.

5. *Abrupt Energy prompted by Petulance, Impatience, or Uncontrolled Anger.*

This variety will naturally be accompanied by feelings of the harsh order.

EXAMPLES.—Away, slight man!

We trifle time: I pray thee, pursue sentence,

Pooh! You speak like a green girl.

In this last case emotion far transcends energy, yet there is beneath the emotion the evident purpose to move the will.

I an itching palm!

You know that you are Brutus that speak this,

Or, by the gods, this speech were else your last.

Many other cases might be found, but all would come under the generic idea of abruptness or suddenness of volitional action.

Its vocal exponent is **Initial Stress** (>); that is, a form of utterance in which the full impulse of the tone is felt at the beginning. It is not always explosive or violent; it may be gently prompt. Quickness of touch is essential for expressing this element of suddenness. The degree of loudness is not important; the tone may range all the way from very soft to very loud. The essential point to be observed is the sudden, unexpected impulse or stroke, which typifies the abrupt and instantaneous action of the mind.

In gesture, the expression of abruptness will consist in **quick pulse**, especially of palm and finger, usually "horizontal front." We can scarcely exaggerate the importance of securing flexibility, elasticity, and vigor in the hand itself. Strength of gesture depends much more upon the quality as affected by the action of the hand, than upon the extent, produced by the swing of the arm.

This form of energy is the weakest, not only as lying nearest to mere deliberation—volitionally, it is the weakest in this sense;—it represents also a rather uncontrolled, ungoverned action of the will, prompted by sudden and unrestrained impulses; its more marked forms are childish, rather than manly. In this respect it is the opposite of the second form; namely, **Insistence**.

Abruptness may be **paraphrased by repetition of synonyms**; thus:

leave! move! detest, abhor, loathe, abomi-
Go I hate and I
nate,
despise thee!

Or, the same sentence may be paraphrased by **addition of intensifying** words; thus:

at once, instantly, bitterly, intensely unspeak-
Go I hate and I
ably, immeasurably
despise thee.

The former is more objective; the latter, more subjective.

CHAPTER XVIII.

ENERGY OF INSISTENCE.

THIS is a stronger and nobler form of volitionality. It has not the impulsiveness of Abrupt Energy. It is less emotional; the will comes into more direct and immediate connection with the intellect. It is pre-eminently the expression of *conviction*. It represents the self-controlled, the consciously powerful; it is the deliberate pressure, or bearing, of one will upon another. Generically, it is **domination**.

Insistence in all its types will, however, have been prepared and colored by emotions of firmness, sternness, dignity; and will employ mild forms of the tense or rigid quality.

Cases of it are:

I. *Settled Determination.*

EXAMPLES.—Come one, come all; this rock shall fly
From its firm base as soon as I.

Whether it be right in the sight of God to hearken unto you more than unto God, judge ye; for we cannot but speak the things which we have seen and heard.—Acts iv. 19, 20.

Here I stand; God help me: I cannot do otherwise.—*Luther*.

I appeal unto Cæsar.—Acts xxv. 11.

Nothing but truth could give me this firmness; but plain truth and clear evidence can be beat down by no ability.

I speak with great confidence. I have reason for it. The ministers are with me. *They* at least are convinced that the repeal of the Stamp

Act had not, and that no repeal can have, the consequences which the Honorable Gentleman who defends their measures is so much alarmed at. To their conduct I refer him for a conclusive answer to his objection. I carry my proof irresistibly into the very body of both Ministry and Parliament; not on any general reasoning growing out of collateral matter, but on the conduct of the Honorable Gentleman's Ministerial friends on the new revenue itself.—*Burke.*

2. *Authoritative Utterance, Dignified Reproof, or Official Statement.*

EXAMPLES.—Verily, verily, I say unto you.

Saul, Saul, why persecutest thou me?

Thou hast not lied unto men but unto God.

He shall do this; or else I do recant

The pardon that I late pronounced here.

You wronged yourself to write in such a case.

Thy money perish with thee.

Do you forget that, in the very last year, you stood on the precipice of general bankruptcy?

Behold, ye despisers, and wonder, and perish.

Therefore let all the house of Israel know assuredly that God hath made that same Jesus, whom ye have crucified, both Lord and Christ.

You are therefore at this moment in the awkward situation of fighting for a phantom; a quiddity; a thing that wants, not only a substance, but even a name; for a thing, which is neither abstract right, nor profitable enjoyment. . . . Upon the principles of the Honorable Gentleman, upon the principles of the Minister himself, the Minister has nothing at all to answer. He stands condemned by himself, and by all his associates, old and new, as a destroyer, in the first trust of finance, of the revenues; and in the first rank of honor, as a betrayer of the dignity of his country.—*Burke.*

Make room, and let him stand before our face!

How shalt thou hope for mercy, rendering none?

Upon my power I may dismiss this court.

And this notable conclusion of Edmund Burke's impeachment of Warren Hastings:

Therefore, it is with confidence that, ordered by the Commons of Great Britain, I impeach Warren Hastings of high crimes and misdemeanors.

I impeach him in the name of the Commons of Great Britain, whose national character he has dishonored.

I impeach him in the name of the people of India, whose laws, rights, and liberties he has subverted.

I impeach him in the name of the people of India, whose property he has destroyed, whose country he has laid waste and desolate.

I impeach him in the name of human nature itself, which he has cruelly outraged, injured, and oppressed, in both sexes.

And I impeach him in the name and by virtue of those eternal laws of Justice which ought equally to pervade every age, condition, rank, or situation in the world.

Without official authority, an utterance may express so strong and settled conviction, and may so appeal to the listener by the weight of its own evident truth, that it amounts to authority. For example:

Ah, gentlemen, that was a dreadful mistake. Such a secret can be safe nowhere. The whole creation of God has neither nook nor corner where the guilty can bestow it and say it is safe. . . . It must be confessed; it will be confessed; there is no refuge from confession but in suicide, and suicide is confession.—*Webster*.

It will be notably true in this type of energy, as previously said of energy in general, that the definite volitionality of the utterance may be tested by translating, or attempting to translate, the words into grammatical imperatives.

The vocal symbol of this form of energy is the **Final Stress** (<). It is a deliberate gathering up,

a cumulation of force. Beginning moderately, it typifies the calm, assured attitude of a mind that is so confident in its position that it does not need to assert itself. The pressure typifies the resistlessly gathering conviction; the ending with full tone indicates the completeness of conviction. The final stress is usually accompanied by falling slide. It bears downward as well as outward. It marks conscious power, insisting upon acknowledged right.

In **action** this form of energy is expressed by slow preparation, with **increasing force**, often descending front. As most of the words of a sentence serve to prepare the way or the one or two words that contain the heart of the assertion; so most of the time occupied in the final stress gesture is in preparation for the "ictus," or stroke. Adapt carefully the preparation and ictus. Let the hand lead the voice.

Take any dignified, impressive speech, such as that of Webster on the Union, or of Lincoln at the Dedication of Gettysburg: note the volitional conditions; speak sentences in initial stress, or the abrupt mood; then the same in final stress, the insistent mood; and observe the changes in effect.

The difference between abruptness and insistence is well brought out in Julius Cæsar, Act 4, Scene 3. Study the characters of Brutus and Cassius, the special situation, then the words of each; note the various expressions of abruptness, and those of insistence, as growing out of the characters of the two men and their

respective views of the situation. At first Cassius seems annoyed, irritated, exasperated; in this mood he tends toward the form of abruptness. Brutus at the first seems collected, dignified, and inclined to reprove Cassius; he therefore tends to express himself in the form of insistence, that of dignified reproof. In the course of the dialogue they seem to change places—Brutus becoming momentarily excited and abrupt; while Cassius, taking advantage of this change, assumes the dignified and defiant. At this turn the voices, like the words, assume respectively the opposite attitudes.

As an illustration of **Paraphrase for Insistence**, that of settled conviction and determination, take the following short sentence from Patrick Henry:

The war is inevitable.

Expand it, first objectively; thus:

The war which I have thus predicted is one that no power on earth can possibly avert, it is inevitable.

Then, more subjectively; thus:

I solemnly believe as surely as the forces of nature
The war is
obey their fixed laws
inevitable.

Observe that in either case the mental expansion suggested by the words interlined between "is" and "inevitable" bears chiefly upon the last word.

Examples.—This type of energy should be illus-

trated by many passages, analyzed and paraphrased. The intelligent and judicious use of insistent force, as here explained, will add greatly to the power of the forensic speaker.

CHAPTER XIX.

ENERGY OF UPLIFT.

IN this form we have more noticeable emotion mingled with the energy. It represents the **Stimulus** of ennobling thought, together with the sense of insistent or cumulative force. It is adapted to the utterance of any sentiment that elevates and fills the speaker's soul, and at the same time seeks to impress and move the soul of the listener. Without this element of insistence, it would be simply emotional; with this it becomes a buoyant pressure, or an elevated impulse, originating in the speaker's conception of the noble, but seeking to make the listener realize the same and act upon it.

Four types can be clearly distinguished:

1. *Encouragement*, or stimulation to something good and noble.

EXAMPLES.—Wherefore, my beloved brethren, be ye steadfast, unmovable, always abounding in the work of the Lord, forasmuch as ye know that your labor is not in vain in the Lord.—1 Cor. xv. 58.

Hold fast that which thou hast, that no one take thy crown.—Rev. iii. 11.

Praise ye the Lord; for it is good to sing praises unto our God; for it is pleasant; and praise is comely.

The Lord doth build up Jerusalem: He gathereth together the outcasts of Israel.

He healeth the broken in heart, and bindeth up their wounds.

He telleth the number of the stars: he giveth them all their names.

—Ps. cxlvii. 1-4.

Arise, shine ; for thy light is come, and the glory of the Lord is risen upon thee.

For, behold, darkness shall cover the earth, and gross darkness the people ; but the Lord shall arise upon thee, and his glory shall be seen upon thee.

And nations shall come to thy light, and kings to the brightness of thy rising.

Lift up thine eyes round about, and see : they all gather themselves together, they come to thee : thy sons shall come from far, and thy daughters shall be nursed at thy side.

Then thou shalt see, and be lightened, and thine heart shall tremble and be enlarged ; because the abundance of the sea shall be turned unto thee, the wealth of the nations shall come unto thee.—Isa. lx. 1-5.

Thou, too, sail on, O Ship of State,
Sail on, O Union, strong and great.

2. *Adoration*, with purpose to uplift the listener into the same state.

EXAMPLES.—

Ye living flowers that skirt th' eternal frost !
Ye wild goats, sporting 'round the eagle's nest !
Ye eagles, playmates of the mountain storm !
Ye lightnings, the dread arrows of the clouds !
Ye signs and wonders of the elements !
Utter forth "God !" and fill the hills with praise !

Thou kingly Spirit throned among the hills,
Thou dread ambassador from earth to heaven,
Great hierarch ! tell thou the silent sky,
And tell the stars, and tell yon rising sun,
Earth, with her thousand voices, praises God.

—Coleridge.

How amiable are thy tabernacles, O Lord of Hosts !

My soul longeth, yea, even fainteth for the courts of the Lord ; my heart and my flesh cry out unto the living God.

Yea, the sparrow hath found her an house, and the swallow a nest

for herself, where she may lay her young, even thine altars, O Lord of Hosts, my King, and my God.—Ps. lxxxiv. 1-3.

The Lord reigneth; he is apparelled with majesty;
 The Lord is apparelled, he hath girded himself with strength:
 The world also is stablished, that it cannot be moved.
 Thy throne is established of old:
 Thou art from everlasting.
 The floods have lifted up, O Lord,
 The floods have lifted up their voice;
 The floods lift up their waves.
 Above the voices of many waters,
 The mighty breakers of the sea,
 The Lord on high is mighty.
 Thy testimonies are very sure:
 Holiness becometh thine house,
 O Lord, for evermore.—Ps. xciii. 1-5.

3. *Admiration*, joined with the purpose to make others admire.

EXAMPLES.—How beautiful she is! how fair
 She lies within those arms, that press
 Her form with many a soft caress
 Of tenderness and watchful care.

—*Longfellow.*

He was a man, take him for all in all,
 I shall not look upon his like again.

—*Ham. I., 2.*

This was the noblest Roman of them all.

His life was gentle; and the elements
 So mix'd in him, that Nature might stand up
 And say to all the world, *This was a man!*

Jul. Cæs. V., 5.

For even then, Sir, even before this splendid orb was entirely set, and while the western horizon was in a blaze with his descending glory, on the opposite quarter of the heavens arose another luminary, and, for his hour, became lord of the ascendant. . . . And I did see in that noble person such sound principles, such an enlargement of

mind, such clear and sagacious sense, and such unshaken fortitude, as have bound me, as well as others much better than me, by an inviolable attachment to him from that time forward. . . . I stood near him; and his face, to use the expression of the Scripture of the first martyr—his face was as if it had been the face of an angel. I do not know how others feel; but if I had stood in that situation, I never would have exchanged it for all that kings in their profusion could bestow. I did hope that that day's danger and honor would have been a bond to hold us all together forever.—*Burke*.

4. *Joy or Exultation*, with the purpose to lead others to rejoice.

EXAMPLES.—Sing aloud unto God our strength :

Make a joyful noise unto the God of Jacob,
Take up a psalm, and bring hither the timbrel,
The pleasant harp with the psaltery.
Blow up the trumpet in the new moon,
At the full moon on our solemn feast day.—Ps. lxxx. 1-3.

O, sing unto the Lord a new song :
Sing unto the Lord, all the earth.
Sing unto the Lord, bless his name ;
Show forth his salvation from day to day.
Declare his glory among the nations,
His marvelous works among all peoples.
For great is the Lord, and highly to be praised :
He is to be feared above all gods.
For all the gods of the peoples are idols :
But the Lord made the heavens.
Honor and majesty are before him :
Strength and beauty are in his sanctuary.—Ps. xcvi. 1-6.

Ho ! gallant nobles of the League, look that your arms be bright !
Ho ! burghers of St. Genevieve, keep watch and ward to-night !
For our God hath crushed the tyrant, our God hath raised the slave,
And mocked the counsel of the wise and the valor of the brave.
Then glory to his holy name, from whom all glories are ;
And glory to our sovereign lord, King Henry of Navarre,

—*Macaulay*.

Banners and badges, processions and flags, announce to us, that amidst this uncounted throng are thousands of natives of New England now residents in other States. Welcome, ye kindred names, with kindred blood! From the broad savannas of the South, from the newer regions of the West, from amidst the hundreds of thousands of men of Eastern origin who cultivate the rich valley of the Genesee or live along the chain of the Lakes, from the mountains of Pennsylvania, and from the thronged cities of the coast, welcome, welcome! Wherever else you may be strangers, here you are all at home. You assemble at this shrine of liberty, near the family altars at which your earliest devotions were paid to heaven, near to the temples of worship first entered by you, and near to the schools and colleges in which your education was received. You come here with a glorious ancestry of liberty. You bring names which are on the rolls of Lexington, Concord, and Bunker Hill. . . .

But if family associations and the recollections of the past bring you hither with greater alacrity, and mingle with your greeting much of local attachment and private affection, greeting also be given, free and hearty greeting, to every American citizen who treads this sacred soil with patriotic feeling, and respires with pleasure in an atmosphere perfumed with the recollections of 1775! This occasion is respectable, nay, it is grand, it is sublime, by the nationality of its sentiment. Among the seventeen millions of happy people who form the American community, there is not one that has not a deep and abiding interest in that which it commemorates.—*Webster*.

The vocal expression for this form of energy is the **Median Stress** (<>), expressing, generically, a "swell," usually accompanied by a slight rise and fall in the pitch, similar to the falling circumflex, but not heard as inflection.

Study the swell with pure tone, and allow the feelings to be elevated with the increase of tone. Expansibility and fullness of voice are the means for the expression of this property.

The **gesture** analogous to median stress is a **large motion**, curving, often "ascending oblique," with expanding, stretching palm; frequently using both hands. Practice gesture with swell on the vowels. Imagine you are stretching a band of India-rubber. Never allow the tone to become hard or rough. Full swell should produce full resonance.

Paraphrase for this type of energy.—Interlinear expansion will be the most natural means.

For an example of the Energy of Uplift expressing the idea of encouragement,—a buoyant bearing up of the emotion, while bearing out upon the will,—take the following stanza, and interline **reasons** and **incentives**:

O fear not in a world like this,
And thou shalt know ere long,
Know how sublime a thing it is,
To suffer and be strong.

—*Longfellow.*

by all that is noble and worthy, I entreat you there
O fear not
is no possible reason why you should be dismayed; everything is on
the side of him who is right: banish all dread and hesitation; launch
out fearlessly, courageously, buoyantly, assuredly
in a world like
in which, to be sure, the forces of good and evil seem to be
this,

contending, with the odds sometimes against the good, and yet
with the assurance as firm as the eternal truth itself, that right shall ul-
timately prevail: surely, absolutely not by

And thou shalt know

faith or trust alone, but by personal and positive experience
 ere
 as soon as the present turmoil is over, and things stand out in
 long,
 their just and eternal relations, by a blessed and triumphant as-
 Know
 surance how infinitely above the petty, warped, and
 how sublime
 darkened aims of time-serving souls, how lofty, how noble, how in-
 finitely glorious whatever annoyance, dis-
 a thing it is, To suffer
 appointment, pain, or loss you may meet for the little moment of this
 life, in spite of all this,—nay, *because* of these things,—patiently,
 and
 courageously, hopefully, heroically to
 be strong.

In connection with the above paraphrase it is worth
 while to repeat, that to stop and say in words what ap-
 pears in the interlineations, would of course be a
 wretched distortion of the form of Longfellow's
 thought. Both the form and the full sense may, how-
 ever, be preserved by *thinking* such interlineations
while saying the words of the stanza. The expanding
 thoughts which are interlined will, of course, tend to
 increase slightly the length of the pauses and to en-
 hance quite perceptibly the quantity and volume of
 the vowels.

Such work must be studied both mentally and phys-
 ically. It will accomplish little to prepare the mind by
 comment and expansion, unless the voice learn to make

the subtile and minute representations of such mental expansions. On the other hand, the voice alone might be trained mechanically to produce the needed pauses and enlargement of quantity; and yet secure nothing but hesitation and drawling. The combination of mental with vocal measurements cannot fail to produce vivid, intense, and rational utterance; this is expression.

CHAPTER XX

ENERGY OF ESTABLISHMENT.

THIS type of energy occurs in all utterances of great **dignity and weight**, which do not seek to impress themselves upon the listener so much by insistence or cumulation as by the display of an even, firm, and elevated property, typifying the greatest possible appreciation of nobility and resistless strength.

It will be accompanied by emotional conditions belonging under either "enlargement" or "sternness" in its nobler varieties.

EXAMPLES.—And God spake all these words, saying,

I am the Lord thy God which have brought thee out of the land of Egypt, out of the house of bondage.—Ex. xx. 1, 2.

Once more unto the breach, dear friends, once more ;

Or close the wall up with our English dead !

In peace, there's nothing so becomes a man,

As modest stillness, and humility :

But when the blast of war blows in our ears,

Then imitate the action of the tiger ;

Stiffen the sinews, summon up the blood,

Disguise fair nature with hard-favour'd rage :

Then lend the eye a terrible aspect ;

Let it pry through the portage of the head,

Like the brass cannon ; let the brow o'erwhelm it,

As fearfully as doth a galled rock

O'erhang and jutty his confounded base,

Swill'd with the wild and wasteful ocean.

Now set the teeth, and stretch the nostril wide ;

Hold hard the breath, and bend up every spirit

To his full height !—On, on, you noblest English,

Whose blood is fet from fathers of war-proof!—
Fathers that, like so many Alexanders,
Have in these parts from morn till even fought,
And sheath'd their swords for lack of argument.
Dishonour not your mothers; now attest
That those whom you call fathers did beget you!
Be copy now to men of grosser blood,
And teach them how to war!—and you, good yeomen,
Whose limbs were made in England, show us here
The mettle of your pasture; let us swear
That you are worth your breeding: which I doubt not;
For there is none of you so mean and base,
That hath not noble lustre in your eyes.
I see you stand like greyhounds in the slips,
Straining upon the start. The game's afoot;
Follow your spirit: and, upon this charge,
Cry—God for Harry! England! and Saint George!

—*Henry the Fifth III., 1.*

The symbol of this form of energy is the **Thorough Stress** (——), expressing, generically, sustained force. It is approximately equal throughout the phrase or passage so emphasized. This quality of force will tend to produce also monotony of inflection; both together will give the stateliness, the staid and solid effect, which this type of energy requires. The tone is to be prepared by first singing and chanting with full voice, then practicing passages with the “calling tone,” sustaining the force as nearly equal as possible throughout the passage. In drilling on this form of energy it will often be useful to employ **prolonged or repeated gesture**, oblique, horizontal, or ascending. Full extension of arm will usually be suitable, accompanying the thorough stress.

Paraphrase for Prolonged Enforcement.—

This type of energy, in its more rhetorical use, is well exemplified in the even, sustained dignity of such passages as the following from the Psalms:

The Lord hath prepared his throne in the heavens, and his kingdom ruleth over all.

Expand by interlining considerations that will help you to **realize the elevation and grandeur of the thought.**

	the Eternal One, the Self Existent; He who is the	
The Lord		
same yesterday, to-day, and forever,		from all
	hath prepared	
eternity, or ever the earth was, by his established decrees, which		
shall know no change while time endures,		eternal and
	his throne	
immutable as himself	where he dwelleth, whence	
	in the heavens,	
his commands go forth to all the universe,		thus
	and his kingdom	
established on a sure foundation, unshaken, immovable, destined		
completely to triumph over all opposing forces,		with eter-
	ruleth	
nal power and grace	both those who gladly accept his domin-	
	over	
ion and those who weakly try to resist his power:—all alike shall feel		
and own the eternal supremacy of the righteous King,		
	all.	

With this form of energy there is a steady, resistless movement, approximating monotony. This seems the natural expression of momentous thought. It is the noblest form of energy, and belongs to thoughts that

have the greatest elevation, the fullest sweep. To exaggerate this, or to degrade it by employing it upon undignified thoughts, is an elocutionary trick which no genuine reader or speaker will ever employ. On the other hand, the conscientious interpreter must not, from fear of affectation, hesitate to employ such natural means of expression when demanded. For a speaker to assume to be so unmoved that he can coolly and intellectually mention a fact or a truth of supreme moment, is itself an affectation of the weakest and unworthiest kind. In these fuller and nobler forms of energy there must, of course, be the previous intellectual measurement of the situation; and then will follow the emotional elevation—the exalted attitude of the whole soul—which shall thus justify the strong volitional condition.

Without such antecedent preparation of both intellect and sensibility, the assumed energy would become nothing but rant and cant. Such abuse, and such partial, unprepared uses of energy are often witnessed both in the pulpit and on the platform, particularly in “stump speeches.” While possessing a specious force, they fall far short of intellectual or moral power. The will must, indeed, dominate; but its domination must be both prepared and justified; and such justification will be most reasonably secured by a thoughtful paraphrase.

CHAPTER XXI.

ENERGY OF VIOLENCE.

IN this form of volitionality the mind is in a state of **perturbation**. The will acts in a more or less interrupted or spasmodic way, under conflicting motives to suddenness and insistence. There is an impulse toward abruptness, but not simply the abruptness of surprise, impatience, or uncontrolled feeling; it is rather that of deep and tumultuous passion, mingled with the sense of pressure or weight. It is found in strong natures under powerful emotions which they are able only in part to control. The emotions are of the "agitated" class.

Find examples of this in the Closet Scene of Hamlet, Act 3, Scene 4; and in Julius Cæsar, Act 1, Scene 1.

The form of vocal energy expressing this mood is called **Compound Stress** (><). It expresses, generically, a double shock. This tone can scarcely be given with the voice alone. It must be practiced with **gesture**, which will frequently be given with clenched fist or **strong pulse** of palm and fingers, frequently with repeated stroke, or shake.

The compound stress is quite analogous to compound inflection, representing a *double motive* or impulse in the mind. Usually the two impulses which combine

to form this composite effect may be revealed by analysis, which will show the reason for the presence of the two elements in the thought.

Paraphrase for Violent Energy.—Here, evidently, emotion will be more apparent, and will form a larger percentage of the expressional power. The interlineations will be such as to reveal a **disturbed**, violently moved, shocked condition of the sensibilities, together with an impetuous, unrestrained, and yet powerful, **insistent** action of the **will**. Let this attitude be illustrated by the following passage from "The Vision of Don Roderick," by Scott:

.
 But conscience here, as if in high disdain,
 Sent to the monarch's cheek the blood—
 He stayed his speech abrupt—and up the prelate stood.
 "O hardened offspring of an iron race!
 What of thy crimes, Don Roderick, shall I say?
 What alms, or prayers, or penance can efface
 Murder's dark spot, wash treason's stain away!
 For the foul ravisher how shall I pray,
 Who, scarce repentant, makes his crime his boast?
 How hope almighty vengeance shall delay,
 Unless, in mercy to yon Christian host,
 He spare the shepherd, lest the guileless sheep be lost."

Observe that the first three lines quoted hint at the pantomimic condition and expression, which justifies the following speech. The tense, disturbed, abrupt action will of course be expressed in the paraphrase.

by a violent exclamatory utterance, interjected between the words of the text; thus:

cruel, conscienceless, defiant, brazen
 O hardened offspring
 hard-hearted, relentless, overbearing
 of an iron race!
 tell me, speak, answer! horrible, revolting, blood-
 What of thy crimes,
 curdling, who can name them, who can describe
 Don Roderick,
 them? what tongue can portray them?
 shall I say? What alms, or
 prayers, or penance [here the amplification by repetition seems to be done for us]
 the horrible blot, the dastardly mark,
 can efface Murder's dark spot,
 revealing your foul soul in its hideous uncleanness,
 wash treason's
 ay, treason, blackest crime, beyond murder; most impious! most reckless!
 most defiant! how can I bring
 stain away! For the foul ravisher
 myself, how can you expect me? Oh, why should any man be called to
 intercede for such!
 how shall I pray?

A Final Word on the Study of Energy.—

It is vital to observe two things, and in their proper order: First, Try to measure the kind and degree of volition—note carefully the attitude of the speaker's will at the moment of utterance, as bearing upon the will of the addressed. Do not be content with simply

saying, "There is energy demanded here"; see *what kind* of energy. Second, Learn carefully and practically each kind of stress; train the voice to these different apportionments of power, until the vocal symbol instantly and instinctively adapts itself to your mind's conception of the variety of energy required.

Practice verifying the significance of these different types of energy by listening critically to voices in conversation and in public discourse.

Do not confuse stress with inflection; practically they may unite—scientifically we are to separate them; and in the drill stage they must be thought of as distinct.

Practice vowels and numerals in all forms of stress, always associating the rhetorical significance, and mentally *thinking* some sentence requiring different kinds of stress; then take actual sentences, speak them with different kinds of stress, and note the differences in significance.

Do not overdo the matter of stress. Like all vital elements in expression it must be used moderately in order to be effective. Never allow mere impulse to decide the form or degree of stress. Effective utterance is always dominated by the intelligence and the will.

Whatever particular form of volition is studied, the utterance must be justified to the reader or speaker by such mental expansion, comment, and restatement as could be expressed in writing. This will, indeed, fall

short of complete expression, and is intended to be only an aid to such expression; but such aid is needed.

The things to be kept constantly in mind are these: First, that volitional attitudes and actions must be **justified by their relations** to the intellectual and emotional conditions which introduce them; and, Second, that they may be **mentally intensified** by such repetitions and additional expressions as, if fully written, would quite overload the verbal expression.

In addition to those already given, find or make typical **examples** of abruptness, insistence, uplift, establishment, and violence. Write in between the lines and between the words such amplifying matter as you think will legitimately express the accompanying thoughts and impulses of the speaker's mind, and thus give force and point to these different types of energy.

PART IV.

GENERAL PROPERTIES OF UTTERANCE.

THUS far we have considered the more minute and particular applications of the properties of tone to special purposes in the utterance. In one view, the study cannot be too minute, even though it become microscopic; because the examination into the definite purpose and the precise relations of thought must be the basis for any refined and expressive utterance. Nevertheless, many people can judge only in a more general way; and even a critic must take note, first, of the broader principles and properties of utterance.

These general properties of utterance are approached from the physical side rather than from the mental; and for this reason they should be studied only after formal and thorough analysis of thought-properties.

The particular applications of tone-properties, as quantity, inflection, stress, serve to single out some word or phrase as the center of the expression and as that which gives character to the utterance. All the general applications, as movement, key, melody, general force, and general quality, give character to the **thought as a whole**, and not with special reference to any one central word or phrase. The general both affects the particular and is affected by it.

The general should always lead, and subordinate to

itself the particular. Thus, *e. g.*, "general force" is determined by the consideration of the kind of energy implied in the passage as a *whole*; when thus determined, "particular force," or "stress," will naturally follow, applying itself to the central words in each assertion or appeal. The emphasis thus secured will not have the undue pointedness or jerky effect sometimes heard in young speakers. It was necessary at first to study force in the form of stress, to reach a specific idea of the different kinds of energy. So, inflection is more easily understood than melody; and pause and quantity, than movement. These different elements, once apprehended in connection with the smaller divisions of speech, become a guide and illustration to the larger divisions, which in turn react upon the particular elements.

We study, as "general properties," Movement, Rhythm, Melody, Quality, and Force; and for convenience we include in this division of the work the topics: Vocal Expression as applied to different forms of Literature; Gesture as Figurative Language, and Vocal Technique.

CHAPTER XXII.

MOVEMENT.

You may know a true artist by his sensitiveness to tempo.

—*Madame Seiler.*

MOVEMENT, as an element of expression, is distinguished from pause and quantity mainly by this feature of general application; that is, while pause or quantity is heard upon a single element of a sentence, and for the *uses of that element*, except in case of the oratorical pause, general movement, or rate, is heard as affecting the whole passage, division, or discourse.

Movement in speech corresponds to *tempo* in music; pauses correspond to rests; quantity, either to notes relatively long or to "holds." The movement, or *tempo*, gives the *general effect of the thought* as a whole. Movement either measures the rapidity of the mind's action in the thought which is uttered, or suggests the amount and nature of unuttered but implied thought.

The **slower movements** express more of thoughtfulness, seriousness, solemnity, tenderness, doubt or misgiving, in the mind of the speaker; and adapt themselves to the descriptions of scenes, incidents, etc., that are slow-moving or grave. In short, slow movement means **gravity**.

EXAMPLES:—

Cæs. Would he were fatter! but I fear him not:
Yet, if my name were liable to fear,

I do not know the man I should avoid
 So soon at that spare Cassius. He reads much;
 He is a great observer, and he looks
 Quite through the deeds of men: he loves no plays,
 As thou dost, Antony; he hears no music:
 Seldom he smiles; and smiles in such a sort
 As if he mock'd himself, and scorn'd his spirit
 That could be moved to smile at any thing.
 Such men as he be never at heart's ease
 Whiles they behold a greater than themselves;
 And therefore are they very dangerous.
 I rather tell thee what is to be fear'd
 Than what I fear, for always I am Cæsar.
 Come on my right hand, for this ear is deaf,
 And tell me truly what thou think'st of him.

—*Jul. Cas. I., 2.*

Brut. That you do love me, I am nothing jealous;
 What you would work me to, I have some aim:
 How I have thought of this, and of these times,
 I shall recount hereafter; for the present,
 I would not, so with love I might entreat you,
 Be any further moved. What you have said,
 I will consider; what you have to say,
 I will with patience hear; and find a time
 Both meet to hear and answer such high things.
 Till then, my noble friend, chew upon this:
 Brutus had rather be a villager
 Than to repute himself a son of Rome
 Under these hard conditions as this time
 Is like to lay upon us.

—*Jul. Cas. I., 2.*

"Prince of Peace." Note that name. When kings rule in that name, and nobles, and the judges of the earth, and they also, in their narrow place, and mortal measure, receive the power of it.

"God bless us every one!" said Tiny Tim, the last of all. He sat very close to his father's side, upon his little stool. Bob held his withered little hand in his, as if he loved the child, and wished to

keep him by his side, and dreaded that he might be taken from him.

—*Dickens.*

The **faster movements** express, subjectively, triviality, lightness, merriment, cheer, boldness, determination, intensity (when not seriously assertive); and objectively, they fit the description of scenes or events that move rapidly. In a word, fast rate means either **lightness or intensity**.

EXAMPLES:—

Bru. Ride, ride, Messala, ride, and give these bills
Unto the legions on the other side: [Loud alarum.

Let them set on at once; for I perceive
But cold demeanor in Octavius' wing,
And sudden push gives them the overthrow.

Ride, ride, Messala: let them all come down. [Exeunt.

—*Jul. Cas. V., 2.*

Salat. Not in love neither? Then let's say you 're sad,
Because you are not merry; and 'twere as easy
For you to laugh and leap, and say you 're merry,
Because you are not sad.

—*Mer. Ven. I., 1.*

Laun. Well, well; but, for mine own part, as I have set up my rest
to run away, so I will not rest till I have run some ground. My
master's a very Jew: give him a present! give him a halter: I am
famish'd in his service; you may tell every finger I have with my ribs.
—*Mer. Ven. II., 2.*

It will be seen that rate helps to express either of the four principal **moods of utterance**.

I. Deliberation, in its various offices, is recognized chiefly by this element, the different kinds of deliberative matter being marked mainly by differences in movement. The relation between movement and the varieties of deliberation has been developed in Part I.

2. Movement also assists Discrimination in the broader sense, as marking the difference between one general scene or thought and its opposite, or between a general negative idea and its antithetic positive. Negatives, as being lighter, usually move faster; assumed matter faster than asserted; subordination faster; doubt more slowly. This broader discrimination is not wholly dependent upon inflection. Slides and circumflexes indicate discrimination between words or phrases; and by the same natural principle of opposition, the differences between one general thought and another, occupying each a paragraph or a division of the discourse, must be expressed by those elements which are naturally adapted to the use of the larger divisions of language, and one of these elements is Rate, or Movement.

EXAMPLES.—I will not attempt to describe that battle. The cannonading; the landing of the British; their advance; the coolness with which the charge was met; the repulse; the second attack; the second repulse; the burning of Charlestown; and, finally, the closing assault, and the slow retreat of the Americans,—the history of all these is familiar.

But the consequences of the battle of Bunker Hill were greater than those of any ordinary conflict, although between armies of far greater force, and terminating with more immediate advantage on the one side or the other. It was the first great battle of the Revolution; and not only the first blow, but the blow that determined the contest. It did not, indeed, put an end to the war, but in the then existing hostile state of feelings, the difficulties could only be referred to the arbitration of the sword.—*Webster.*

<i>Ant.</i>	I have heard Your grace hath ta'en great pains to qualify His rigorous course; but since he stands obdurate And that no lawful means can carry me
-------------	--

Out of his envy's reach, I do oppose
My patience to his fury, and am arm'd
To suffer, with a quietness of spirit,
The very tyranny and rage of his.

—*Mer. Ven. IV., 1.*

Not that I loved Cæsar less, but that I loved Rome more.

3. Again, Emotion will most sensibly affect the rate. Whatever awakens feelings of cheerfulness and merriment, or of intensity and rage, will quicken the rate; while that which deepens, ennobles, or oppresses the feelings will show itself in slower movement. For examples of Emotion affecting movement refer to Part II.

4. So, too, the different kinds of Energy, as applied to whole passages, will affect the rate, and be affected by it. Stress and movement will react mutually. For example: abruptness will generally tend to rapidity; insistence or enlargement, to slowness. For examples refer to Part III.

Examples.—Find or compose passages illustrating effects of movement; especially such as express discrimination, emotion, or energy, by changes in rate.

CHAPTER XXIII.

RHYTHM OF SPEECH.

Methinks your words
Fall not from off your tongue so evenly.

—*Philaster III., 1.*

NOTHING is more vital to speech than the due proportion of light and shade, or of accented and unaccented elements in sentences. Regular recurrence of accent produces poetic rhythms or scansion. It is not our purpose here to go into the minutiae of this subject. The student is advised at this point to review Prosody. We are to study here prose rhythms, which only approximate the regularity of scansion, and which may even seem to present no real resemblance to it. That there is, however, a more or less regular flow of impulses, is proved by the fact that we find real difficulty in either speaking or hearing a succession of words in which this property is wanting.

In calling attention to this matter of prose rhythm, there is no intention to induce a droning or "sing-song" style of reading or speaking; neither is it the object to produce an exaggerated or a mechanical measurement of accents; exactly the opposite effects result from a due regard for the rhythm of the language.

I. As an illustration and a basis, let us take the more common and important **poetic rhythms**.

1. Trochaic. Here the foot consists of an accented syllable followed by an unaccented; as,

Sing, O | Song of | Hiawatha,
Of the | happy | days that | followed.
Know, my | soul, thy | full sal | vation.

2. Iambic verse. The foot consists of a "short" syllable, or unaccented, followed by a "long," or accented; as,

The mel | anchol | y days | are come,
The sad | dest of | the year.—*Bryant.*

3. Dactylic verse. The foot consists of an accented syllable followed by two unaccented syllables, giving a gliding, and often a somewhat tripping movement; as,

Clear was the | heaven and | blue, || and | May with her
cap crown'd with | roses. . . . —*Longfellow.*

4. Anapestic verse. In this the foot consists of two unaccented syllables followed by an accented.

The Assyr | ian came down | like a wolf | on the fold,
And his co | horts were gleam | ing with pur | ple and gold.
—*Byron.*

5. Amphibrachic. Each foot here consists of an unaccented, an accented, and another unaccented syllable; or, short, long, short.

The Lord is | my shepherd, | no want shall | I know.

6. Spondaic. In this both syllables of the foot are accented and are approximately equal in their volume and force. Such feet come in usually as exceptions, and for special emphasis. They detain by increased quantity; as,

. . . And the | wind and the | brooklet
 Murmured | gladness and | *peace*—*God's* | *peace* with | lips
 rosy | tinted.—*Longfellow*.

Now it will be observed that the **significance** of these different kinds of metre or verse, lies deeper than the mere form. It is not simply a question of symmetry, or agreeable succession or collocation of syllables. There is in each kind of metre a certain spirit and expressiveness. Thus the trochaic gives more of promptness, incisiveness, spring and boldness than does the iambic. The trochaic is better suited, therefore, to the utterance of the cheerful, the buoyant, the abrupt; it is somewhat analogous to the initial stress. The iambic, beginning light and ending heavy, is quite like the final stress, and is more insistent in its nature; it becomes, therefore, the natural expression of the more serious and grave sentiments. The trisyllabic kinds of verse give, in their nature, more of the gliding or springing effect. This is due, primarily, to the fact that each foot has twice as much light sound as heavy. There is a certain elastic rebound upon the unaccented syllables. This is more particularly noticeable in the dactylic measure. The amphibrach has a sort of rhythmic surge, or plunge, or dash, which fits it for many bold measures like that in "*Lochinvar*," by Scott:

O, young *Lochinvar* is come out of the west,
 Through all the wide border his steed is the best.

Or this, from Robert Browning:

I sprang to the stirrup, and Joris and he,
 I galloped, Dirck galloped, we galloped all three.

It may give also the uplift of encouragement.

The anapestic will have a happy combination of full or buoyant flow or of a broader and more dignified sweep, together with a certain insistence and weight. This is well illustrated in the "Destruction of Sennacherib," by Byron; for example, this passage:

For the Angel of Death spread his wings o'er the blast,
And breathed on the face of the foe as he passed.

Suppose now these two lines were reconstructed so as to present essentially the same picture, but in iambic verse. We should still retain something of the insistence; but, by removing one of the short syllables from each foot, we have diminished the breadth and dignity of the verse. We have taken out its majesty and sweep. Try it, thus:

The Angel, Death, came on the blast,
And breathed on face of foes he passed.

A comparison of the two will show that it is not simply, nor mainly, the less complete logical or grammatical, nor even pictorial properties, in which the iambic form is inferior to the anapestic. The strength and the nobleness of the anapestic movement itself, with its full and flowing, and far-reaching energy, is the essential, the vital element in Byron's magnificent stanzas.

The general significance of these different types of rhythm may be better kept in mind by noting the following mnemonic epithets, which are at least suggestive:

Poetic Rhythm.	{	Trochaic (—) springy, cheery, prompt.
		Iambic (—) more grave, insistent, firm.
		Dactylic (—) sprightly and musical.
		Amphibrachic (—) with stronger uplifting.
		Anapestic (—) with a full, buoyant sweep.
		Spondaic (—) full sound, even.

*Remember
for review*

It must be borne in mind that the effects here indicated are the usual and normal ones. They are subject to many modifications. The thought contained in the poetry is often modified or supplemented, rather than emphasized or directly expressed, by the movement of the verse.

II. Study Prose Rhythms.—The same element of effectiveness which we feel in the rhythm of poetry, becomes, in a modified form, a vital element in expressive prose. There is not, of course, the regularity of verse, but there is an approximation to it in the proportion and arrangement of accents. **All prose has some rhythm.** PROSE RHYTHM IS THE AP-
PORTIONING OF TIME BY VOCAL ICTI, OR IMPULSES;
AND THE MOVEMENT THUS PRODUCED INDICATES THE
SPEAKER'S MOOD OR PURPOSE IN THE UTTERANCE.

Prose rhythm differs from poetic rhythm chiefly in these two respects: (1) it is less regular, and (2) it is much more determined,—often almost wholly so,—by the reader's or speaker's interpretation, and not by the formation of the line. It will be sufficient for our use to make four classes of prose rhythms, which we shall name **Abrupt, Insistent, Gliding, and Weighty.**

Some help may be gained by considering the anal-

ogy of prose rhythms to poetical, and of these to the rhythms of music. We may say that all the varieties of rhythm are derived from two primal types: two-pulse measure and three-pulse measure.

The simplest form of two-pulse measure in music is expressed by two quarter notes occupying the measure; thus:



The analogous effect in prose is what we shall call **Abrupt Rhythm**. The rhythm depends upon succession of accents, and these accents occur at regular intervals of time. The rhythm will be essentially the same if the even notes representing the accented and unaccented portions of the measure should either or both of them be subdivided. The rhythm is a matter of the apportionment of time, marked by *icti*, or vocal stresses, in the utterance. Suppose the accented note to be divided into two eighth notes; thus:



the *rhythm* is unchanged.

Suppose, again, that the unaccented part should be divided into two, or even into four; so long as the *portions of time* occupied by accented and unaccented parts of the measure remain the same, the rhythm is unchanged. Now even in music and in poetry these equal portions of the measure are often thus subdivided, giving variety and flexibility to the rhythm. In

prose rhythms there is still more variety, and two, three, or even four essentially unaccented syllables may occupy one time-portion of the phrase or grouping, which, if it were in verse we should call the foot, or in music, the measure.

Take this example from Dickens' *David Copperfield*: "I wrapped myself in my clothes as quickly as I could." Here we shall fail to catch the sense of the rhythm if we attempt to *scan* the syllables according to metre. The rhythm must express the rapidity of movement demanded by the scene, and the *icti* must fall upon the emphatic words, "wrapped," "clothes" and "quickly," or "could." The personal pronoun "I" will not form any essential part of the measure, being unemphatic, undiscriminative, assumed as a part of the verb, as it is in Latin; it might be considered in a musical notation as a sort of grace note, or appoggiatura, in connection with the tone given to the word "wrapped." The syllables "myself in my" may be considered to occupy together the unaccented part of an abrupt group, like a trochaic foot; so may the four syllables "as quickly as"; the second "I" is likewise treated as an essential part of the verb, and is not given any noticeable place in the rhythm. The line might be approximately represented in its rhythm by the following notation:



Alfred Russel Wallace

It is by no means intended that prose shall be scanned or sung or measured by beating time. The force of these illustrations is simply in the *analogy* they bear to the more definitely marked forms of rhythm in verse and in music, especially in the recitative. And the point to be remembered might be expressed, *a fortiori*, thus: If, even in the mechanically regular groupings of music and of verse, such alterations, substitutions, and divisions may occur, much more may they occur in the less regular groupings of prose, and yet retain an essential rhythm. It must ever be borne in mind that the rhythm of prose, like the melody of speech, is mainly a matter of the reader's *interpretation*. In the truest light this enhances the artistic qualities of both prose rhythms and speech melodies, by their very flexibility, which invites inventive skill and originality of interpretation. To create a melody or adapt a rhythm from one's own insight into the significance and requirements of the passage, is higher art than to follow a definitely prescribed form, either in pitches or in rhythms.

The **Insistent** or iambic rhythms are also based on the principle of twos, but begin on the unaccented part of the measure; thus:

Musical notation:

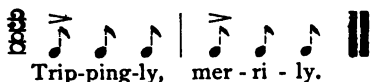
If a - ny, speak; for him have I of - fend-ed.

Musical notation:

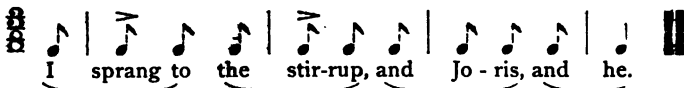
If a - ny, speak; for him have I of - fend-ed.

The **Gliding** rhythms of prose are analogous to the triple, or trisyllabic, rhythms in verse and are all derived from the simple type of three-pulse time, of which 3-8 measure might be taken as the norm.

The dactyl uses this measure in its simplest form. "Trippingly," "tenderly," "merrily," "joyously," "earnestly," and the like, are natural dactyls.



The amphibrach would seem to be made by the same measure, beginning the foot on the unaccented part; thus:



"Rejoicing," "receding," "surrounding," "uplifting," are amphibrachic words.

The anapest would begin with the last two notes of the measure, and complete its foot on the first, or accented, part of the following measure; thus:



Weighty rhythms in prose are like spondaic effects in verse, and have close analogy in the even movement of choral music, or, still better, in those exceptional passages in which a single syllable occupies an entire measure of the music, so that essentially each syllable is accented. A fine case of this is in the closing passage of the Messiah chorus: "All we like sheep have gone astray." The spondaic effect is very pronounced in the music interpreting these words: "And the Lord hath laid on Him the iniquity of us all."

Order of Study.—After regular stanzas, which most clearly reveal the rhythm, take blank verse, like that of Shakespeare or Milton, and note the effects of the rhythm. A displaced accent or an imperfect line will cheapen and almost destroy the effect in many places; while in other lines change of rhythm, by substituting one foot for another, not only gives pleasing variety in the music of the verse, but often suggests a distinct rhetorical significance, which could scarcely be so delicately or so economically conveyed in any other way.

Next take prose passages that are specially rhythmic, those which are semi-poetic being the best at this stage; divide them into feet approximately; that is, separate, as in scanning, the groups of syllables which cluster about every accented syllable; not expecting, of course, to find perfect uniformity; and allowing for a compromise between the ideal rhythmic flow and the logical requirements of the grammatical and rhe-

torical groupings. Striking resemblances will be found between the passages in such prose selections and the kinds of verse they resemble. The most incisive and promptly energetic passages, as in explanatory and didactic matter, and in surprise, impatience, prompt decision—all that would naturally take the initial stress—will be found to resemble strongly the trochaic verse. More grave and insistent passages, those expressing settled determination, deep conviction, dignity, authority, and the like—such as will best be rendered in final stress,—will reveal a noticeable resemblance to the iambic verse. The more gliding will resemble some one of the trisyllabic verses; and the most weighty of all, occurring in specially emphatic spots, will often be like spondees in a poetic line.

Note the delicacy and strength of the rhythms in these passages from Blaine's Eulogy of Garfield.

Not alone for the one short moment in which, stunned and dazed, he could give up life, hardly aware of its relinquishment, but through days of deadly languor, through weeks of agony, that was not less agony because silently borne, with clear sight and calm courage, he looked into his open grave. . . .

Gently, silently, the love of a great nation bore the pale sufferer to the longed-for healing of the sea, to live or to die, as God should will, within sight of its heaving billows, within sound of its manifold voices. With wan, fevered face tenderly lifted to the cooling breeze, he looked out wistfully upon the ocean's changing wonders; on its fair sails, whitening in the morning light; on its restless waves, rolling shoreward to break and die beneath the noonday sun; on the red clouds of evening, arching low to the horizon; on the serene and shining pathway of the stars. Let us think that his dying eyes read a

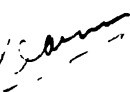
mystic meaning which only the rapt and parting soul may know. Let us believe that in the silence of the receding world he heard the great waves breaking on a further shore, and felt already upon his wasted brow the breath of the eternal morning.

The words "Through days of deadly languor, through weeks of agony," are to be interpreted with the rhythm of weight (spondaic) as expressing the seriousness, the oppressiveness, the tension of the situation. The following clause, "that was not less agony because silently borne," has a gliding rhythm like that of a mild dactyl. It expresses the assumed and repetitious. In the last clause, "clear sight," "calm courage," "open grave," are essentially spondaic. In the next paragraph the epithets "gently," "silently," "tenderly," "wistfully," all express the sense of ideality, tranquillity, and affection which gives color to this passage, and naturally the words fall into the gliding rhythm of the dactylic type. "Rolling shoreward" gives, by its spondaic effect, a realizing sense of the majesty and sublimity of the ocean, and not less of the great forces of time and eternity, which it figuratively presents in this connection. How sublime and spiritually uplifting, yet how unobtrusive, are these last lines: "He heard the great waves breaking on a further shore, and felt already upon his wasted brow, the breath of the eternal morning." Their effect is greatly enhanced by the mingling of the weighty (spondaic) and the gliding of the anapestic variety. It is scarcely conceivable that the sentiment could be expressed in any other style of rhythm.

The gliding rhythms might be subdivided as follows: that which approaches nearest to the dactylic type expresses thought which is assumed, commonplace, negative, transitional, conciliatory,—in a word, whatever passes with the easiest possible movement, and is designed to produce the most comfortable or the most matter-of-course effect. The gliding rhythm of the amphibrachic variety, that which has the accent, or ictus, near the middle of its groups, and which therefore resembles and fits the median stress, is well adapted to all bouyant effects, as encouragement, exhortation, boldness, with some reach or sweep, all that uplifts and stimulates,—whatever expresses the cheery and hearty, rather than the easily comfortable. The gliding rhythm of the anapestic style, throwing its volume toward the end of its measures, typifies the sense of reach, extent, breadth, fullness, together with ideality or exaltation. It may have a certain type of encouragement, but lacks the personal element and the direct contact, being more elevated and approaching the stateliness of “thorough stress.”

In general we may say, that the dissyllabic groupings in prose are more intellectual, or else are more simply and directly volitional; while the trisyllabic are primarily emotional. There is in the three-syllable rhythms an agreeable flow, which may mean conciliation, cheerful animation, merriment, buoyancy, or the stronger emotions awakened by the sense of nobility and grandeur. The significance of each of the four types of

prose rhythm may be more readily remembered by this little table:



Prose	{ Abrupt, <i>like</i> Trochaic Verse and Initial Stress.
Rhythm.	{ Insistent, <i>like</i> Iambic Verse and Final Stress.
	{ Gliding, <i>like</i> Trisyllabic Verse and Median Stress.
	{ Weighty, <i>like</i> Spondaic Verse and Thorough Stress.

Take the following sentences in Hamlet's advice to the players, Hamlet, Act 3, Scene 2:

Speak the speech, I pray you, as I pronounced it to you.

So far the rhythm is of the incisive, initial-stress type, similar to the trochaic verse.

Trippingly on the tongue,
gives us almost the equivalent of two dactylic feet; and the reason is obvious. The sound measures the sense, giving a gliding and easy flow.

But if you mouth it, as many of your players do, I had as lief the town crier spoke my lines.

This is, for the most part, earnest, somewhat insistent. It is the final-stress mood, and is similar to the iambic verse. In the last words,

The town crier spoke my lines,
we have an approach to the spondee, which gives a climax of intensity and earnestness.

Notice the abruptness of impatience in these expressive words:

O, it offends me to the soul to hear a robustious, periwig-pated fellow
tear a passion to tatters!

Certainly the effect of this sentence does not depend wholly upon the sound of the words, with their sharp, biting consonants, but largely upon the rhythm. And

observe how the accent and the rhythm change in the following words:

To very rags, to split the ears of the groundlings.

Here we have the iambic, the insistent.

The remainder of this remarkable speech may be analyzed in a similar way; and it will be found that these rhythmic elements here characterized as abrupt, insistent, gliding, and weighty, will quite nicely measure the changing moods in the utterance. *to here*

Examples of Prose Rhythm, to be Analyzed.

—We rear a memorial of our conviction of that unmeasured benefit which has been conferred on our own land, and of the happy influences which have been produced, by the same events, on the general interests of mankind. We come, as Americans, to mark a spot which must for ever be dear to us and our posterity. We wish that whosoever, in all coming time, shall turn his eye hither, may behold that the place is not undistinguished where the first great battle of the Revolution was fought. We wish that this structure may proclaim the magnitude and importance of that event to every class and every age. We wish that infancy may learn the purpose of its erection from maternal lips, and that weary and withered age may behold it, and be solaced by the recollections which it suggests. We wish that labor may look up here, and be proud, in the midst of its toil. We wish that, in those days of disaster, which, as they come upon all nations, must be expected to come upon us also, desponding patriotism may turn its eyes hitherward, and be assured that the foundations of our national power are still strong. We wish that this column, rising towards heaven among the pointed spires of so many temples dedicated to God, may contribute also to produce, in all minds, a pious feeling of dependence and gratitude. We wish, finally, that the last object to the sight of him who leaves his native shore, and the first to gladden him who revisits it, may be something which shall remind him of the liberty and glory of his country. Let it rise! let it rise! till it meet the sun in his coming; let

Prose writing differs from prosodial in the fact of irregular arrangement of syllables. This allows groupings and rhythms to be very flexible in order that they may express different interpretations, feelings, and motives. Prose is thus freer than poetry,—more adaptable. It often happens that a line of poetry, even, may be scanned in different ways, yielding as a result different interpretations, or at least a different spirit. Thus the line, "There is a strange, sweet solace in the thought," may be scanned as an iambic pentameter, which it naturally is; or, by itself, the line might scan as composed of three anapests, or, more strictly, as anapest, amphibrach, and anapest. To do this it would be necessary to elide only a single syllable, the word "is," or unite it in the *time* of one syllable with the indefinite article following; thus: "There's a strange—sweet solace—in the thought." It is evident that the second rendering produces much less of gravity than the first,—more of reverie, with a certain freedom and unconstraint,—a sort of abandon.

It is not meant that poetry can often be thus varied in its scansion or interpretation. The point in the illustration is simply that the variable nature of occasional lines in poetry only illustrates the greater freedom and adaptability of ordinary prose. In poetry, as in music, the rhythm is for the most part determined by the writer. In prose, on the other hand, the rhythm is largely determined and produced by the reader. Many passages of prose are, however, so distinctly rhythmic-

al in their writing and so unmistakable in their general spirit, that the rhythm is largely prescribed, as it would be in music. Such passages, however, are rare, and are the ones that are usually called "rhythmical," in recognition of this distinctive property. They are not the only rhythmical passages in the language. Every passage has a rhythm of some sort, and the purpose in studying prose rhythms is to recognize these differences in expression as *interpreting* the significance of the passage. The first clause of Hamlet's advice to the players is susceptible of several different rhythms in accordance with the interpretation assumed. If you take it to be a prompt, decisive, authoritative and somewhat impulsive command, it will fall into an abrupt rhythm; thus: "Speak the—speech, I—pray you, as—I pro—nounced it—to you." If, on the other hand, you assume it to have a graver, more serious, and more dignified bearing, it will fall into the insistent, or iambic, rhythm: "—Speak—the speech—I pray you—as I—pronounced—it to you." Or again, if it is thought conciliatory, kindly, gentlemanly, as if Hamlet took for granted that they would follow his direction, and only told them they need not do anything else, then the line acquires a gliding rhythm; thus: "Speak the speech [dactyl]—I pray you [amphibrach]—as I pronounced [approximately anapest]—it to you [light dactyl]." This last is probably the best reading, though it is usually given according to the first interpretation.

This element of rhythm in expression is one of the

most subtle and delicate, yet one of the most effective. Its realization gives relief to the voice and to the ear; secures an interpretative variety in movement, stress, and accents; and greatly favors agreeable and expressive melodies.

The study of prose rhythms should have a beneficial reaction upon the reading of verse. The rationalizing of the rhythm, or, in other words, its intellectual interpretation, should save the reader from the mere scansion of "sing-song," which is utterly unscholarly and childish. At the same time, the recognition of rhythm as essential both to the form and to the meaning of poetry, can never be overlooked after the reader has learned to recognize the special significance of each kind of rhythm. It very often happens that a passage of poetry may, without altering the essential framework of its metre, be yet shaded and retouched by the suggestions of other elements which the full interpretation of the thought may demand. The vocal interpretation will thus supplement the poetry and add to the music of the verse something of variety and fullness, which a mere mechanical following of its scansion would prevent.

In the following stanza, which is iambic as a whole, notice the partial substitutions of some feet, which give variety and richness to the expression. "Bless the shadows," are two trochees. "The beautiful shadows," are, essentially, two amphibrachs. The trochaic effect gives a somewhat prompt, cheery impulse to the will,

as if to arrest the attention and give, as by a quick heart-throb, the sense of decision and vigor. The words "The beautiful shadows," fall into amphibrachs to express ideality with a certain uplift and strength enhancing the interpretation of the figure as given in the remainder of the stanza. The second line, in its simple, iambic effect, gives gravity, seriousness, a mild type of insistence, serving to impress the lesson. The substitution of the two anapests in the words "As thou goest abroad," gives something of enlargement and fullness of reach, elevating the line above a mere didactic or volitionally insistent motive. The remaining three lines of the stanza verge closely upon the spondaic, and they thus express a breadth, a dignity and elevation, a sublimity, which could hardly be given by any other form.

Bless the shadows, the beautiful shadows,
And take this thought as thou goest abroad ;
 In heaven and earth,
 Shades owe their birth
'To light—and light is the shadow of God.

Other favorable prose passages for analysis of rhythm are such as the following: Webster's oration at the dedication of Bunker Hill Monument, many passages from Everett, as for example, his lecture on Washington, the oration on the First Settlement of New England, his eulogy on Lafayette; and many others. Almost every orator who has spoken with effect has given models in this element of rhythm. Nor is it confined to

oratory. Specimens may be found throughout the works of such masters of prose style as Dickens, Irving, Hawthorne, George Eliot, Charles Kingsley, Macaulay, and Carlyle. It will be helpful to take passages that are especially fine or strong in their rhythm, and try to paraphrase them into forms having different rhythmic character. It will generally be found that there is a close connection between the rhythmic and the logical properties; the body answers to the soul.

recite all.

CHAPTER XXIV.

KEYS AND MELODY.

And lend to the rhyme of the poet
The beauty of thy voice.

—*Longfellow.*

THE element of **pitch** is seen in intervals, or relative distances of tones from each other in the scale, and in the scales or keys employed.

Keys.—A “key” is a group of sounds having different pitches, and associated together by certain relations of sequence and dependence. The two tones most characteristic and determinative in a key are the “tonic” and the “dominant.” These are in speech approximately, as they are in music exactly, a fifth apart; being recognized as the “do” and the “sol” of the key.

1. High keys usually give **animation**, vivacity, triviality, airiness, brightness, ideality; or excitement, intensity, eagerness. They are naturally associated with rapid movement.

EXAMPLES:—

Haste thee, Nymph, and bring with thee
Jest and youthful jollity.

—*Milton.*

Ariel. All hail, great master! grave sir, hail! I come
To answer thy best pleasure; be't to fly,
To swim, to dive into the fire, to ride

On the curl'd clouds: to thy strong bidding task
Ariel, and all his quality.

Ariel. Where the bee sucks, there suck I:
In a cowslip's bell I lie;
There I crouch when owls do cry.
On the bat's back I do fly
After summer merrily.

Merrily, shall I live now
Under the blossom that hangs on the bough.

Miranda. O, wonder!
How many goodly creatures are there here!
How beauteous mankind is! O brave new world,
That has such people in 't!

2. Medium keys belong to the expression of the **commonplace**—of that which is not specially emphatic. They naturally fit a medium rate, and are used in the great bulk of conversational and oratorical matter.

EXAMPLES.—There was a man sent from God whose name was John.

Happiness is reflective, like the light of Heaven: and every countenance, bright with smiles, and glowing with innocent enjoyment, is a mirror transmitting to others the rays of a supreme and ever-shining benevolence.

3. Low keys express **gravity**, seriousness, pathos, and certain forms of intensity, as, for example, strong determination. These almost of necessity take a slow movement, as the vocal organs cannot act with great rapidity in the lower tones.

EXAMPLES:—

But who may abide the day of his coming?—Malachi.

Cas. Portia, art thou gone?

Bru. No more, I pray you.

Bru. Now, as you are a Roman, tell me true.

Handwritten signature:
R. C. ...
April 1877

Mes. Then like a Roman bear the truth I tell :
For certain she is dead, and by strange manner.

Bru. Why, farewell, Portia. We must die, Messala:
With meditating that she must die once,
I have the patience to endure it now.

Mes. Even so great men great losses should endure.

—*Julius Caesar IV., 3.*

✓ Classify the following utterances as to keys:

Var. Calls my lord? *medium*

Bru. I pray you, sirs, lie in my tent and sleep;
It may be I shall raise you by and by *medium*
On business to my brother Cassius.

Var. So please you, we will stand and watch your pleasure. *low*

Bru. I will not have it so : lie down, good sirs;
It may be I shall otherwise bethink me. *high*
Look, Lucius, here's the book I sought for so;
I put it in the pocket of my gown. *low and slow, lie down.*

Luc. I was sure your lordship did not give it me. *medium*

Bru. Bear with me, good boy, I am much forgetful.
Canst thou hold up thy heavy eyes awhile, *medium*
And touch thy instrument a strain or two?

Luc. Ay, my lord, an't please you. *high*

Bru. It does my boy;
I trouble thee too much, but thou art willing. *low*

Luc. It is my duty, sir. *low*

Bru. I should not urge thy duty past thy might;
I know young bloods look for a time of rest. *high*

Luc. I have slept, my lord, already. *high*

Bru. It was well done; and thou shalt sleep again;
I will not hold thee long : if I do live,

I will be good to thee. *[Music and a song.]*

This is a sleepy tune. O murderous slumber,
Lay'st thou thy leaden mace upon my boy,
That plays thee music? Gentle knave, good night;
I will not do thee so much wrong to wake thee:
If thou dost nod, thou break'st thy instrument:
I'll take it from thee; and, good boy, good night.

—*Julius Caesar IV., 3.*

Keys of Different Voices.—Male voices will, on the average, give about D (middle of Bass staff), as the dominant tone of their medium key; female voices nearly an octave higher. These tones are, respectively, the best for general practice. The male voice will be in the “lower chest” action, or register; the female, in the “upper chest.” There is less difference as to pitch in speaking tones between high and low voices than is often supposed. The difference is more in fullness—the bass and alto voices having deeper, larger vibrations in the lower tones. Tenors may average F where basses would give D; sopranos D, where altos would give B. The dominant tone of the medium key should leave room for a full and strong descending fifth without forcing the lower note of the interval. Every voice should have control of at least one octave and a half of resonant tones: most voices can use two octaves or more.

Give **examples** of passages requiring different keys; according to the above principles, (1), (2), (3).

Melody as here treated is not rhythm, nor euphony, nor harmony. Rhythm has already been discussed: euphony is treated under “special qualities,” and is regarded as suggestive of the sense, thus covering the ground usually treated under harmony. Melody here means a succession or **sequence of pitches**. Broadly defined, it may be considered a fuller application of the doctrines of inflection, together with certain added elements of significance, mainly

emotional, which are most directly and definitely symbolized by the element of *motion*. Melody in the voice thus becomes analogous to gesture in its fuller import, including the bearings and textures of the body as well as the definite movements of gesticulation.

As to Intervals in Melody.—1 Small diatonic intervals give the commonplace, unimpassioned, conversational. The voice will move mostly by seconds and thirds; except in direct interrogation and in positive affirmation, where it will give a fifth, ascending or descending.

2. Larger intervals give boldness or hilarity, like free large movements of the hand. Sometimes they symbolize an ascent into the realm of ideality; thus a high tone, held lightly and easily may suggest a separation from the physical and the earthly. Often an octave, or even more, may be traversed.

3. Chromatic intervals give intensity, either of irritation and rage; or of pity, pathos, humility, etc.

4. Minors give sadness, drooping, depression; or intensity.

5. Unusual intervals (for example, the augmented fourth, the sixth, or the tenth) give unexpected effects.

Inflection and melody mutually react; forming ascending, descending, or composite melodies, according to prevalence of rising or falling slides or of circumflexes. These are sometimes called "sweeps."

The emphatic elements in a sentence set the **trend of melody**, into which the secondary or subordinate

elements are attracted. Thus melody, in connection with grouping, serves to express the intellectual, especially the discriminative properties of the thought. Melodies that tend upward give a general sense of incompleteness; those tending downward suggest completeness, affirmation, assertion, domination. Antithetic thoughts expressed in clauses or sentences will usually take contrasted melodies, just as antithetic words take contrasted slides.

Much can be gained at certain stages of the study, by diagramming sentences and passages for melody. This need not be done by using actual notes on the musical staff, but quite as well and often better, especially for discrimination, by writing the words in such shapes and relations as to suggest the movements of the voice on them; thus:

		bury		him;"
	to	Cæ-	praise	
come		sar,	to	
"I		not		

or, by simply marking on the board or paper lines and dots: long, bold lines for the emphatic words, and lighter, shorter lines, or mere dots, for secondary and unimportant elements, especially for that which is subordinate.

When the student has secured accuracy and rapidity in marking inflections as heard in dictated exercises, he will have little difficulty in expanding these into melodies.

The diagramming of melodies will have the same relation to vocal expression that diagramming of sentences has to analysis in grammar. The melody-diagrams are somewhat the more natural and directly suggestive. One advantage of the freer marking by lines and dots is that it leaves the teacher at liberty to accommodate the scale or the proportions to the individual student, throwing into bold relief any feature that may, for any reason, need to be specially emphasized. But such devices, whether in grammar, in rhetoric, in logic, or in vocal expression, are of course only a temporary scaffolding.

As already seen in the significance of different intervals, melody has in connection with qualities a directly emotional effect. Combined with proper forms of stress it greatly assists energy. Perhaps the impulses of the will are quite as plainly indicated by melodies as are the emotional conditions. Indeed, emotion and energy are so interblended in expression that it is difficult to separate them. Minor cadences reveal weakness of will quite as often as they show depression of feeling: any expression of a subdued state of feeling is often saved from becoming enervated or unmanly by that poise, directness, and "tonicity" in the voice which is symbolized by full major melodies.

The following examples derived from a study of the relations of song and speech, will illustrate various elements of significance in melody, especially the emotional and the volitional. The student will not, of course, attempt to make an exact reproduction of these

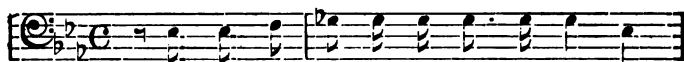
musical melodies. They will be useful in showing the general outline of speech-melodies fitted to express similar sentiments. It must be further borne in mind that the individual notes in speech differ from those of song in an essential feature, that of continuity. The speaking tone is composite, having a "radical" and a "vanish." The radical may be recognized as having a definite pitch, like that of a musical note. The only practical difficulty in determining the pitch is the short duration which it usually has. On the other hand, the vanish is a subtle, gliding element, immediately following the radical, and closely united with it, so as to be almost indistinguishable unless unnaturally prolonged. A prolonging or drawling of this vanish sometimes produces an effect similar to that of the circumflex, from which it differs in this respect: the circumflex proper is not a combination of radical and vanish but of two different radicals.

The speaking tone, then, is constantly moving, upward or downward; whereas the singing tone is held for an appreciable time on the same unvarying pitch. This has sometimes been called "level pitch." Exceptions to level pitch in singing are the "portamento" and the "appoggiatura," which perceptibly resemble effects of speech; and the one exception to waving and or vanishing pitch in speaking is the monotone, which strongly resembles chanting. Making all due allowance for this difference between the intonation of song and that of speech, it will still be true that the melo-

dies of music, particularly the intervals of expressive recitatives, afford many valuable hints as to melodies of speech.

The examples here given may first be sung (transposed into any other key, if more convenient), and then immediately read in approximately the same intervals, allowing perfectly free play of the voice as to radical and vanish, and not attempting to reproduce the time-effects of the song, either in rhythms or in relative length of notes. Usually pauses will be substituted for prolongations, though fullness of quantity in speaking may, in large degree, suggest the same effect as length of note in singing.

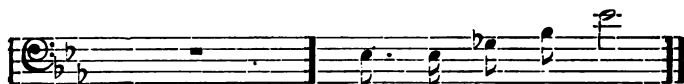
The commonplace or unimpassioned effect of small diatonic intervals need not be specially illustrated here. It may be seen in the early phrases of the aria "O Rest in the Lord," from "Elijah," and in many examples that will easily be found. Bolder, more pronounced and positive effect is realized in the closing phrases of that same melody, "for the Lord is near," etc. Notice, also, similar effects, but more colloquial, in the recitative "Elijah get thee hence," and in other vigorous recitatives, as well as in many songs of a dramatic nature. The difference between minor and major intervals, as also that between the smaller and larger, is well shown in two contrasted recitatives from the same oratorio.



O Thou, who mak-est thine An-gels Spir-its:—

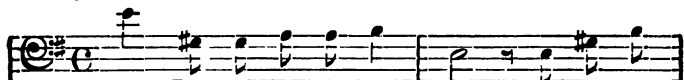


Thou, whose min-is-ters are flam-ing fires;

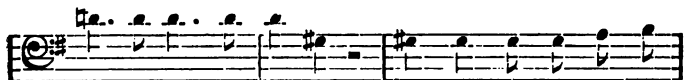


Let them now de-send.

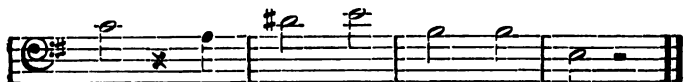
Here the minor third in the first phrase conveys a sense of repression, as of reverence blending almost into awe. The wider interval of the fifth in the second phrase gives something more of strength, as the soul of the prophet begins to kindle into righteous indignation; and the rapid ascent of the octave, followed (as it would be in speech) by a swift falling slide of the octave on the last syllable of "descend," gives the full climax of majesty and irresistible power.



Take all the prophets of Baal, and let not



one of them es-cape you, Bring them down to Ki-shon's



brook, and there let them be slain.

Note in this example the effects of openness, boldness, and a dash of vindictiveness, given mainly by the intervals. It is more human than the foregoing—more of the earth, earthy.

Notice similar contrasted effects in the two following examples:

Adagio.

It is e - nough, O Lord, now take a-way my

pp *Cres.*

life, for I am not bet - ter than my fa - thers !

p

Molto Allegro vivace.

f

I have been ver-y jeal-ous for the

p

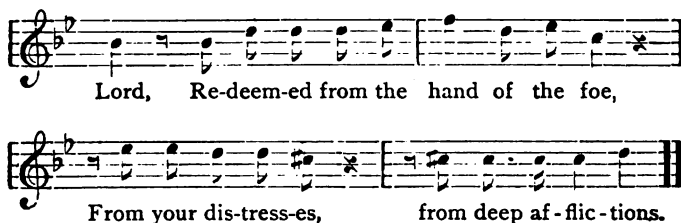
Lord, for the Lord God of Hosts.

ff

The difference in expressiveness resides both in the keys, with their consequent intervals, and in the rhythms.

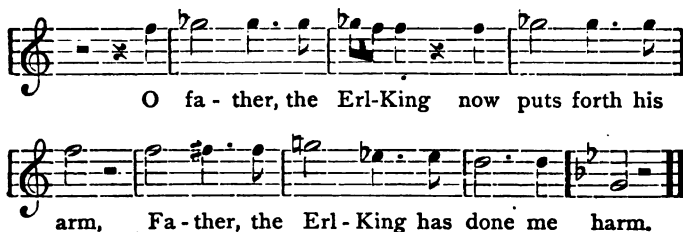
Note the tenderness and pathos given by chromatic intervals in the following example:

Sing ye praise, all ye re-deem-ed of the



Lord, Re-deem-ed from the hand of the foe,
From your dis-tress-es, from deep af-flic-tions.

The following from the Erl-king by Schubert, shows a different effect secured by chromatic intervals, namely great intensity, that of fear or dread.

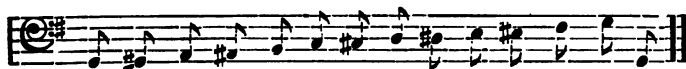


O fa-ther, the Erl-King now puts forth his
arm, Fa-ther, the Erl-King has done me harm.

The cessation of the chromatic effect and the return to wide intervals descending by a fifth to the key note, indicates the suspension of the terror, and the acquiescence of weakness, submitting to the inevitable. The effect is that of finality, with sadness and gloom.

Another example of chromatic interval giving great intensity, in this case that of pointed energy with surprise, was heard by the writer in a most effective rhetorical rendering of a sentence from Grattan: "He has charged me with being connected with the rebels." The melody of speech was precisely that of the

ascending chromatic scale, closing with the interval of an octave, discrete, or staccato, between the two syllables of the last word; thus:



He has charged me with being connected with the reb-els.

Much valuable suggestion, especially for advanced students, may be gained as to the significance of melodies, by analyzing recitatives in their connection, entire songs, especially of the more poetic or romantic type, and choruses that are especially dramatic. Such forms will give the most of direct and positive light upon speaking melodies, because they have most of obvious analogy. Many thematic songs and choruses will also suggest the germs of melodies as truly and as helpfully.

The Erl-king is especially commended as fruitful in its suggestions of melody.

Who rideth so late through the night wind wild?

This is given in easy, didactic intervals ending with a rising fifth.

It is the father with his child.

This line follows in similar intervals, putting "father" at the highest point in the melody, and ending the phrase on the key note with descending fifth, like affirmation.

He has the little one well in his arm,

He holds him safe, and he folds him warm.

The melody here has gentle, caressing, falling slides,

giving the last words the close interval which marks the minor cadence, expressing tenderness, an inward glow and fervor.

My son, why hidest thy face so shy?

The question is asked with plain, open intervals, rising gently to the last as if in tones of tenderness and solicitude.

Seest thou not, father, the Erl-king nigh?

Here the intervals suddenly become wide, the relative length of the notes greater, and the whole has comparatively a startled and strained effect.

The Erlen-king with train and crown.

Here is introduced a chromatic interval, the minor second, giving oppression and terror.

It is a wreath of mist, my son.

We find here a lower range of tones, with simple, small intervals, as if by quiet and commonplace utterance the father would restore the confidence of his terrified child.

Come lovely boy, come go with me,

Such merry plays I will play with thee.

Many a bright flower grows on the strand,

And my mother has many a gay garment at hand.

All this is given in the major key, with open intervals of the most airy, easy, gliding, alluring nature. The child again bursts out in the strained expression of closely oppressed chromatic intervals:

My father, my father, and dost thou not hear

What the Erl-king whispers in my ear?

And the father again, with open and smoothly gliding intervals, answers:

Be quiet, ah, be still my child,
Through withered leaves the wind howls wild.

Again comes the bewitching melody of the "sprite," in wide, dancing, flitting intervals.

Come lovely boy, wilt thou go with me?
My daughters fair shall wait on thee,
My daughters their nightly revels keep;
They'll sing, and they'll dance, and they'll rock thee to sleep.

Again the frightened child calls out in the same constraint of narrow interval, but this time in a higher key:

My father, my father, and seest thou not
The Erl-king's daughters in yon dim spot?

Once more, the lower tones, large intervals, with pre-vaillingly descending melody, express the assurance, quiet, and depth of confidence, with which the father seeks to still the child.

Now comes a different element in the melody. The important words take longer notes, the melody glides downward in beseeching and caressing form, but at the last assumes the positive, bold, almost angular effect of the open fifth:

I love thee! thy beauty has ravished my sense,
And, willing or not, I will carry thee hence.

For the last time comes the shriek of alarm and despair, in the same constrained, forced utterance of chromatic interval, but this time at the very top of the scale:

O father, the Erl-king now puts forth his arm,
Father, the Erl-king has done me harm.

Now the narrative proceeds in the intervals of the minor scale, giving oppression, gloom, weirdness, pathos and intensity, on the word "shudders"; the grace note, or appoggiatura, conveying much the same significance as the agitated or tremulous quality in the speaking voice:

The father shudders; he hurries on;
And faster he holds his moaning son.

The denouement is most pathetically given by modulation to another key, with intervals which seem strange and unexpected, and leave the mind in an unfinished, almost bewildered state, picturing most effectively the broken ties, the disappointment, the desolation of the scene:

He reaches his home with fear and dread,
Lo! in his arms the child was dead.

Help may be gained from similar analysis of the following songs: "The two Grenadiers," by Schumann; "The Wanderer," by Schubert; "The Vagabond," by Molloy; "A Name in the Sand," by Tours, and many others as good or better, which the student, interested in this topic, may easily find for himself. Let these be expressively sung, with accompaniment; and then let them be as expressively read, in melodies *similar* to those of the music, but not stiffly copying them. Many less pointedly formative, but not less definitely suggestive, may be found. Indeed, it is not so much

those which definitely resemble the melodies of speech,
as those which give a germinal thought in the theme,
that offer most of real suggestion as to the nature and
significance of speech-melodies.

CHAPTER XXV.

QUALITIES.

'Tis not enough no harshness gives offense,
The sound must seem an echo to the sense.

—Pope.

QUALITY is naturally "general" rather than "particular," since feeling is evoked by the thought as a whole, rather than by any subordinate element. Inflection, on the other hand, is necessarily "particular" in its applications.

I. We may here briefly review, as a "**general property**," the element of quality, or tone-color, thinking of it in its application to passages or articles as a whole, or to a character in personation.

1. *Pure Tone* is the result of a *normal action* of the vocal organs. Such action produces the maximum of elasticity, concentration, and resonance, with the minimum of muscular effort. The vibration seems almost spontaneous, automatic. The normal condition of the emotions naturally reveals itself through this quality, the "pure" being more objective and simple in its effect than any other quality.

2. In the emotions employing the *expanded pure* there is a stronger *subjective* element. One is conscious of himself as being moved by the sense of grandeur, nobility, elevation. It is, therefore, natural that these emotions should express themselves through a vocal action

Read

which gives deeper and fuller, yet agreeable sensations.

Both simple pure and expanded pure may be considered healthy or good qualities; all others, unwholesome or bad, as indicating some abnormal state of feeling, some disturbance or interruption. Correspondingly we find that the tones which express these states result from some abnormal action of the vocal apparatus.

3. The *aspirated* quality results from a suppression of natural vocality, corresponding to the *suppression of natural communication*. Such suppression, if the result of mere weakness, is only indicative of a state previously induced, and is not specially tiresome. If it results from a stifling intensity of feeling, it soon becomes fatiguing physically, just as the feeling it portrays does mentally. The whisper is generally much more wearisome than full vocalization.

4. As *harshness*, anger, jealousy, rage, are *perversions* of the natural state of mind, so the tone that pictures these is a perversion of the natural action, a conflict of the voice with itself, the neck muscles opposing the work of the vocal organs. The fact that such perversion becomes habitual in some men no more proves it natural, than the fact of habitual ill-temper proves that to be of divine origin.

5. When the emotions under the *oppressiveness* of awe or terror are driven in upon themselves, they become the *most subjective*, and so does the tone representing them. The gateway outward is largely closed, and the deep, half-smothered chest vibration is felt to be

the natural sign of such emotions. This action is seldom imitated or affected except by professional impersonators.

6. Certain forms of *agitation* in the feelings impart a quiver to the whole frame, especially to the vocal chords and the muscles regulating the breath. This produces the *tremulous* quality, which may have widely different significations. As a sigh and a laugh are, physically, almost the same action, so may pathos and merriment be expressed by similar trembling vibrations. To know these facts and use them is not affectation.

II. Special Qualities.—Different shapings of the mouth cavity produce *varying overtones*, and impart different qualities, even with the same fundamental voice action. Hence, aside from the leading kinds of quality already mentioned, we recognize some special qualities. Of these there are six distinctly recognizable, corresponding to as many definite shapes of mouth, and represented each one by a characteristic vowel.

It is a well-known fact that vowels are simply qualities. Hence, to each vowel attaches a distinct emotional significance. Thus *oo* is soothing; *e* is intense; *ā* (better represented by the German *ö*) is great, stately, grand; *i* (*ai*) is bright, wide, high; *o* is noble; while *ā* is hearty. Of course there are combinations and shadings of these effects indefinite in number.

At the request of the author the following analysis has been contributed by his pupil and friend, Mr. Chas. K. Swartz:

In the utterance of the special vowel qualities above discussed, a striking analogy is found to exist between the mental concept and its physical symbol. Thus in the formation of the vowel *oo*, the oral organs are gently relaxed, the tongue lies softly on the floor of the mouth, the lips are slightly parted, and that peculiar quality is imparted to the sound which is recognized by the ear as *oo*. If now the oral organs become more tense, and the edges of the tongue are turned up, and the lips slightly contracted, the vowel quality *e* is produced, whose significance is strikingly symbolized by the tense conditions of the oral organs. If the mouth cavity be expanded and the opening of the lips made round, *o* is produced, whose significance, as above given, is *noble*; its more generic meaning may be viewed as large, expanded. If, while the mouth organs are in the position required for the utterance of *o*, the tongue and lips be rendered tense, whereby their texture will become more firm, *a* is produced. This vowel, signifying that which is great, more accurately expresses a double element,—the enlarged and the intense,—both of which enter into the concept of greatness. Opening the mouth widely, without stiffening or unnatural constraint of any of the oral organs, *ah* is produced; its concept being openness, heartiness, but without any particular intenseness. If while held in the last position the oral organs be rendered more tense, whereby the tongue will be made slightly concave, the lips somewhat drawn together, the sound *i* will result. The mental concept expressed by *i* when analyzed will be found to consist in these two elements: wideness, and intensity,—well marked in the words *high*, *wide*, given in the discussion preceding as its key words. *learn*

neutral vowel

These analogies may be summed up in the following table:

Oral Organs.		Significance.
Gently relaxed	— <i>oo</i> — ✓	Soothing.
Tense	— <i>e</i> —	Intense.
Expanded	— <i>o</i> — ✓	Noble, enlarged, expanded.
Expanded tense	— <i>a</i> — ✓	Great, largeness with intenseness.
Open	— <i>ah</i> — ✓	Hearty, openness.
Open tense	— <i>i</i> — ✓	High, wide, openness or wideness with intensity.

The essentially diphthongal character of *e*, *a*, *i*, is revealed in the above table, as well as their relation to the vowels *oo*, *o*, *ah*. This ac-

cords with the fact that in certain languages *e* is considered a modified *oo* (as in German *u*); *a* is considered a modified *o* (as in German *ø*); while *i* is recognized as equivalent to *ah-e*.

It is believed that a fuller study of the manner in which particular mental concepts have become associated with particular tone-qualities will reveal facts analogous to those above given. In general it seems probable that definite mental states induce particular muscular conditions of the vocal organs. Each muscular condition modifies in some special way the sound uttered. This being learned by experience, there arises that association between mental concept and tone-quality which is the basis of the expression of thought by quality.

As in "quantity," so in quality, there are, for most situations, words naturally suited for expression. Study of emotional effects in poetry and oratory will discover many of these, and thus greatly enrich one's diction, as well as his delivery.

Any vowels may be tempered or colored with any others, making it possible to change somewhat the emotional character of a passage, even with words naturally unfavorable.

It is also important to remember that the essentially *diphthongal nature* of many of the vowels gives opportunity for many delicate shadings which are necessary for full vocal expression.

This treatment of qualities is the vocal application of the rhetorical properties of euphony and harmony, as treated by many writers. Prof. Day, in his "Art of Discourse" speaks of euphony as that element in style which "respects the character of the sounds of words regarded merely as sounds, without reference to any thought which they may express." He defines har-

mony as that property which "respects the character of the sounds of words as expressions of thought"; and he says, "harmony, in the wider sense, includes harmony proper, rhythm and melody."

We have treated separately the topics of rhythm and melody, and are now speaking of sounds as expressing mental states or emotional conditions. We hold that there can be no justification for sound as sound, in intelligent utterance. One thing sounds better than another in so far as it better expresses the thought; with this modification,—that when the same intellectual perception or the same image can be equally well presented by two utterances, one of which is agreeable and the other disagreeable, the preference is naturally to be given to the agreeable one. Yet even here there is a *reason* for the choice in this fact, viz., that the quality of agreeableness is one of the elements of the thought as expressed; that is, it is a part of the speaker's utterance, and as such cannot be eliminated nor ignored in the measurement of the thought. It remains, therefore, essentially true that we are to measure even the euphonic elements of utterance as elements in the *thought*.

Prof. Hepburn says, "So intimate is the connection between sound and sense that if we have chosen the fitting words, and connected our ideas according to both their main and their subordinate relations, our sentences will seldom offend the ear. Harmony and melody are not so much independent qualities as the natural and

necessary result of the conformity of language to thought and passion. Inharmonious sentences will generally be found to be deficient in correctness, clearness, precision, or energy. When the logical defects are remedied, the disagreeable roughness disappears."

This is from the rhetorical point of view; and the same will hold in vocal expression. In elocution much mischief has been done by assuming that sounds have a value of their own, apart from the sense. The mouth-ing, declaiming and elocutionizing, which have done so much to disgust sensible men with the very name "elocution," have been due largely to this misconception. Those who practically follow the advice of the old-time elocutionist, "Whenever you speak, use as much voice as possible," may well be expected to abuse the delicate properties of rhythm, euphony, and melody. The true interpreter, whose business is with the thought, will not, indeed, disregard any factor in its expression; but all the details will be wisely subordinated to the central purpose. Thus treated, all properties of tone and action will be more pleasing and more effective than they would be if detached from that purpose, or made superior to it. The body is better as a body when obeying the purposes of a noble soul. In all study, therefore, of qualities both general and special, seek to find, first of all, the **purposes** in the utterance; not alone the logical and intellectual purposes, but as well the imaginative, the emotional, and the volitional. These, justly apprehended, will lead to a

temperate and judicious employment of all the subtler properties of utterance, as well as of the more obvious and logical.

Practical Study of Qualities.—Take extended passages in poetry and expressive prose, or, still better, all the utterances of one person in a scene of a Shakespeare play. Form your judgment as to the general character and the particular modifications, and find the kind of voice that will best fit the part as a whole. Do not be satisfied with having something unusual or striking; be sure that your qualities are really *interpretative*.

CHAPTER XXVI.

GENERAL FORCE OF SPEECH.

O, it is excellent
 To have a giant's strength; but it is tyrannous
 To use it like a giant.

—*Measure for Measure* II., 2.

General Force as Distinguished from Stress.—General force is that fullness, volume, abruptness, or intensity which pervades an entire passage, rather than that which is heard on separate words. It is to stress what melody is to inflection, or movement to pause and quantity.

1. The effect represented by initial stress, when applied to a whole sentence or passage, gives an impetuous or startled expression, heard as a property of the *whole thought*; as,

Up drawbridge, grooms—what, warder ho! Let the portcullis fall.

This is called *general abrupt force*.

2. Take the final stress mood and apply it to utterances like the following:

Ah, gentlemen! that was a dreadful mistake.

Once again I swear the eternal city shall be free.

No one particular word gives the insistence. It belongs to the passage as a whole; and the sentence is spoken much as if it were one long word, having a

cumulative, pressing force, which culminates on the last element, or on the emphatic one nearest the end. This might be called *general insistent*, or *cumulative, force*. The sign of final stress might be written over the entire sentence.

3. So of median stress. Take this example:

I appeal to you by the stirring^a memories of our common history.

Or these:

Who does not feel proud of such a record?

An attitude of dignity should be maintained.

It is evident that the sentence as a whole has much the same apportionment of force as a single word with median stress. This would be shown by a swell placed above the whole sentence. This might be called *general expanding or ennobling force*.

4. The thorough stress mood is naturally, perhaps necessarily, applied to sentences and passages, rather than to words or phrases. It is illustrated in such sentences as these:

On, on, you noble English.

Forward, the light brigade.

This would be named *general sustained force*.

5. Compound stress has no precise analogue in general force; but the mood it represents may be applied to long passages, giving the whole a violent, tumultuous effect; as in:

Why, I will fight with him upon this theme,
Until my eyelids will no longer wag.

This would give *general force of violence or rage*.

In these forms of general force, especially final and median, *emphatic words may be so placed* in the sentence as to favor the effect. Good writers seem to recognize this. When composing, especially for oral delivery, consult this principle.

The observance of general force will somewhat temper the use of pauses.

Thus: (1) Abrupt force will favor many short pauses. (2) Insistent force will generally employ few pauses. (3) Expanding force will have comparatively few pauses, but will have a somewhat decided pause after the climax of the sentence: this answers closely to the cæsura in verse. See examples above. (4) General sustained force will have the pauses few, or very evenly distributed; so as not to disturb the evenness of volume, which is the characteristic of this form. (5) General violent force, on the other hand, may have many marked and unexpected pauses, symbolizing the irregular movement of the thought which prompts it.

Examples.—Find or make examples illustrating these general applications of force. Write them out, placing enlarged sign of force over the entire sentence or passage, where it is possible to do so; and train both ear and voice to measure the general effect.

REMARK.—This concise treatment of “general force” seems to be all that is needed in the way of *theory*. It must not be thought, however, that the subject can be dismissed thus briefly. *Much practice* will be required to realize the idea.

CHAPTER XXVII.

VOCAL EXPRESSION IN DIFFERENT FORMS OF
LITERATURE.

The kind of thought contains potentially its own diction.—*Genung*.

A FEW hints may be given regarding the general properties of vocal interpretation that fit different styles of literary diction.

1. What *Genung* and others have called the **intellectual** type, embracing the didactic, explanatory, argumentative, are naturally interpreted by a prevalence of the intellectual elements of delivery, namely, the deliberative and discriminative. In so far as it is mainly perceptive, the expression will depend mainly upon the *groupings*—the arrangement of phrases, clauses, sentences, and paragraphs, with the most simple colorings, on the comparatively mechanical principle of mere reception. In proportion to the prevalence of the logical element, as in reasoning, discussing, comparing, arguing, the vocal interpretation will be colored by the properties of intonation that measure discrimination; inflection will be the distinguishing element in the vocal interpretation. This will, of course, be associated with groupings, as in the more simply intellectual, but this stage marks a decided progress upon the former.

Fine **examples** of these types are found in such essays as those of Macaulay, Carlyle, Emerson.

2. The **imaginative** in literature necessarily touches the *æsthetic* sense, while it also greatly stimulates the powers of comparison. All such figures as metaphor, simile, allusion, allegory, personification,—all those which are based upon some idea of resemblance,—necessarily awaken the sense of discrimination. This combination of intellectual discernment and æsthetic satisfaction prescribes for the vocal expression a corresponding blending of inflection and “tone-colors,” or qualities. The inflection will lose, however, much of its bold, angular, logical property; it will be softened, rounded, made more versatile and vivid, under the color of emotionality. The emotionality, on the other hand, will be saved from sentimentality by the healthy activity of the imagination and the fancy. Much of the most companionable humor, much of the most comfortable and stimulating in literature, is of this type; and artistic interpretation for social or public entertainment legitimately draws very largely upon this field. We may briefly say that the properties of *discrimination* and *sympathy* fit the vocal artist to interpret imaginative works.

Examples.—Poetry will, of course, furnish abundant examples of this type; and in prose rich illustrations may be found in Dickens, Thackeray, Hawthorne, Ruskin, and many others.

3. The **impassioned** type welds emotion to purpose. From the vantage ground of an informed intellect, a stimulated reason, an exalted imagination,

and a thoroughly warmed emotion, it brings the impulse of a masterly will to bear upon motive, conscience, purpose, action, in the listener. This is the noblest type of human speech; it is the climax of expression. Its crystallized products are left us in climacteric passages of great orations. It is not, however, an achievement of the past alone; every generation needs the sway of oratory, and in some measure realizes its power and reaps its glorious fruits. In interpreting this form of literature, we have need of all the elements of vocal expression, because oratory draws upon all the powers of the man. Its supreme element, however, is its volitionality; and the distinguishing power of oratorical delivery is in the impact, often concealed or modified, usually unobtrusive, yet pervasive, vitalizing,—felt rather than heard or seen,—the impact of will upon will. To redeem this element of volitionality in the delivery from mere declamation, cant, or bombast, the orator must have full possession of all his intellectual powers, of his discernment, imagination, emotion; and all these must be constantly varying, always in a plastic condition, never set or rigid, mobile but powerful, and always dominated by the central purpose and the supreme will of the speaker. Every fibre of the body, every thought of the mind, must be brought into perfect subordination to the great end to be achieved—persuasion. The greatest freedom in both voice and gesture must be realized, but this freedom will never become lawless-

ness or extravagance. The orator will be at liberty to make any excursion without digressing; he will be instructive, but not didactic; discriminative, but not pedantic; emotional, but not sentimental; volitionally powerful without domineering.

Examples.—Let typical passages be found and studied. But few words need be said in regard to other forms of discourse. The three types already treated constitute the great bulk of reasonable, sober utterance. The colloquial style will prescribe its own delivery on the principles of a dignified conversation, in which a versatile discrimination and a genial sympathy will prevail.

4. **Dialectic** reading and Impersonation must largely prescribe their own rules, with this one suggestion: the reader should always seek to catch the genius, the spirit, the personal, provincial, or racial quality of *mind* shadowed in the dialect or the character, rather than seek the mere tricks of imitation or the reproduction of some peculiarity of intonation, pronunciation, or facial expression.

Impersonation executed on this higher plane of real interpretation may be truly artistic, and may afford not only healthful entertainment, but also much of instruction.

Expression and Memory.—In connection with this most practical work of expressional analysis as giving immediate preparation for delivery, a few

words ought to be said on memorizing; and especially in its relations to the study of expression. The memory ought not to be a mere storehouse, it should be one of the links in a chain of logical sequences. The memory should not be used in a cold and mechanical way; above all, the voice should not be used as a memory-machine. Every item in the thought and its expression should be so rationalized and so vivified that the memory shall be at once *logical*, *imaginative*, or *picturesque*, and *phonic*, or *vocal*. That is, every part of the *thought as uttered* should be so connected with the means of expression, that the one will readily and surely call up the other. This power and this habit can be acquired.

Minds differ greatly in their aptitudes and habits, but all, or nearly all, may gain advantage from a method of analysis with memorizing, such as the following:

1. Study the selection or the passage in its **Unity**; find the point of view, the central thought, and the *general style* of the diction. This will best be expressed in a summarizing *condensative paraphrase*.

2. Find the **Main Divisions**, and note particularly the change in *mood*, or dominant purpose. Each division will naturally have a somewhat fuller paraphrase, approaching the properties of an *abstract*. Many of the words and phrases of the text may be used here, but they will be the *most suggestive keywords*.

3. If the selection is a long one, or if the sub-

divisions are many, and are logically distinguishable, make a more minute analysis by **Paragraphs**, being sure to find the *particular* and distinctive thought, image, or feeling in each, and to measure nicely its picturesque, discriminative, emotional, or energetic significance. This measurement will be mentally marked by some *exact key-word*, or by some item in the *pantomimic expression*. This stage of the analysis may include specially important sentences.

4. Study the **Coloring** of each division, paragraph, or sentence. Ponder its pantomimic expression. Action, mentally rendered, gives to the thought a concrete quality, which immeasurably aids the memory. Think the thoughts in their *symbolisms* of movement, pause, transitional lightness, and propositional weight; in their rhythms, tone-qualities, and especially in their *melodies*, the mental diagramming of which will stamp the contents upon the mind.

Reformulate and revivify the thought; absorb and assimilate it in its expressional bearings. Get the thought not "by memory," but "by heart."

This method may at first seem difficult to acquire, and may for a few trials consume more time than the childish process of "learning by rote"; but the more rational method of logical and expressional memory will soon justify itself by its accelerating speed, as well as by the rational satisfaction it will yield.

CHAPTER XXVIII.

GESTURE AS FIGURATIVE LANGUAGE.

Gesture is the direct agent of the soul, while language is analytic and successive. . . . Gesture is superior to each of the languages, because it embraces the constituent parts of our being.—*Delsarte*.

GESTURE, in the broad sense, is any significant action of any part of the body, or of the body as a whole. Its office is to express or intimate ideas additional to those contained in the accompanying words. If the gesture represents only the same ideas as the language, it will either be redundant, or make the figure of rhetorical repetition, which is often allowable.

True gesture is, thus, not merely an accompaniment, but a part of complete expression. Its object is not merely to adorn, but to assist the utterance. It seeks primarily, not grace, but expressiveness. Grace and ease are, indeed, valuable properties, just as rhythm and melody and euphony are in language; but as language does not exist for the sake of these agreeable or æsthetic properties, but for the *thought* which it may express, so does gesture. Pantomimic expression is as really a language as is vocal expression. It is the first in order of time, being used effectively and intelligently by children before they learn verbal language. It is used also by all expressive natures in connection with verbal language, and often in preference to it. It also

comes before verbal language in any particular sentence; that is, the expression of eye, head, hand, shoulders, or trunk, *precedes* the expression in words.

Proofs of Relation of Gesture to Thought.

1. We *naturally observe* it, and interpret words in part by it. For example, one says, "I shall not go." The words alone reveal simply the action of the judgment, or intellect. Moreover, they give simply the conclusion reached; but when we hear these words spoken, we do not receive simply this intellectual conclusion. We mark the attitude of the body, the carriage of the head, the inclination of the eye, the action, if any, of the hand, arm, or shoulder, accompanying the words. Thus, when one says, "I shall not go," standing firmly upon the back foot, with the front leg firmly set, the head slightly back, the neck and shoulders firm, we interpret the action as that of resistance; and we add to the words, "I shall not go," some such comment as this: I stand upon my own rights and rely on my own will. There is no power that can compel me to go. Again, if the same words were uttered by a person standing in a careless and easy position, the weight perhaps balanced upon both feet spread wide apart, arms akimbo, head a little inclined to one side, shoulders dropped, we add the idea of indifference; and we make his four words mean something like this: O, it doesn't matter at all to me; I shall not fret myself about it; it is not worth while to go. The same words

might be interpreted in perhaps a dozen different ways. Any one quoting them would ordinarily be justified in adding those adverbs or supplementary clauses which the gesture and action should virtually introduce into the sentence.

2. In conversation we frequently *inquire* as to the action, and do not feel certain as to the speaker's real intent or attitude, until we know the pantomimic expression which accompanied the verbal.

3. *Literature* often makes description of action an essential part of delineation of character. Verify this by examination of passages in Scott, Dickens, Hawthorne, George Eliot, and others.

4. We employ it *instinctively*. Nature thus seems to claim gesture as one of her favorite channels for communication.

Subjective Properties of Action.—These are such as reveal the attitude, mood, or relation of the speaker toward the thought or toward those addressed. They consist chiefly in those *bearings and attitudes* of the body which depend upon the position and action of the feet, and those in which the position of the head is the prominent characteristic. The position of shoulders and chest also sensitively indicates subjective conditions. These subjective conditions regard, chiefly, the emotional and volitional attitudes of the speaker. For practical study recur to the different paragraphs in the chapters on Emotion and Energy.

Objective Properties of Gesture.—These in-

dicating some position or quality of the object described, or some relation of the truth presented. Such objective properties are, for example: nearness or remoteness, smallness or vastness, location and motion. These objective properties are most naturally expressed by *movements* of the body, particularly of the eye and hand.

The objective properties, those concerned in locating, measuring, describing, etc., are expressed chiefly by the arm and hand; such action constitutes gesticulation, as opposed to bearing and the more general pantomimic expression.

As related to the rhetorical properties of delivery, and as dependent upon literary interpretation, the subject of gesture is here introduced thus briefly for the sake of showing its connection with the general principles of language and of expression. The bearing and the gesture give the *general conception* of the thought, which is specifically explained by the accompanying words. All gesture is thus essentially figurative language. It presents to the mind the general image of the thing described or of the personal attitude represented. It figures forth, in the most economical and direct way, that which verbal language must show much more indirectly and expensively.

Gestures, as figurative language, may be broadly divided into **four classes**.

1. *Gestures giving literal or physical representation*; such as measurements of length, height, indications of

4. of each of the four types

literal shape and extent, or of literal movement—gestures of space.

2. *Those conveying metaphorical representation*; as of ideas akin to the sense of height, depth, extent, rapidity or slowness, aversion, inclination, etc.

3. *Gestures of ideal presence*; representing an abstract idea or an absent person or object as seen before the speaker. Here the rhetorical sense of the figure of vision is typified by the speaker in directing his eyes to the imagined object or person.

REMARK.—This is the only class of gestures requiring or admitting the accompanying action of the eye; and here the eye should never “follow,” as is so often directed, but should invariably *precede* the action of the arm and hand.

4. *Gestures of emotion, energy, or intensity*. These are analogous to “figures of emphasis” in Rhetoric, such as exclamation, repetition, interrogation, and the like. They accompany the words, and *reinforce*, rather than illustrate, their meaning. Gestures of this class will prevail in impassioned utterances, and will often obviate the necessity of verbal repetitions.

Examples.—All of these should be fully illustrated in original and selected passages.

Pantomimic Paraphrase.—One of the most useful things a student can do is to translate words into action, or pantomimic expression. Take, for example, the four classes just given:

(1) **Literal or Descriptive Gesture.**—Take any vivid description or word-painting, and, without speaking any

paraphrase it into action

of the words, represent the whole scene or narrative in pantomime. The purpose will be, first, to gain a fresher and more vivid impression of the scene described or the thought conveyed; and, secondly, to acquire ease and spontaneity in gesture.

For this practice take at first such selections as Webster's description of the murderer's entrance into his victim's room, in the speech in the White Murder Case; Victor Hugo's description of the loosened cannon on the vessel's deck in "'93"; "The Wreck of the Hesperus," by Longfellow; the chariot race in "Ben Hur,"—any passage that is mainly descriptive, and in which there is vivid and rapidly changing imagery.

Afterward study selections that employ less of physical imagery, and more of metaphorical significance; those in which different attitudes of the mind—varying intellectual, emotional, and volitional conditions—may be typified in changes of bearing or gesture. For this use the speeches in "Julius Cæsar" are especially favorable. Find also good extracts in many orations, such as that on "Idols," by Wendell Phillips; the "Reply to Haine," by Daniel Webster; the "Eulogy on Lafayette," by Edward Everett; such poems as "Robert of Sicily," by Longfellow; "The Prisoner for Debt," by Whittier; and "The Vision of Sir Launfal," by Lowell.

(2) Purely Metaphorical Gestures.—These will require much more discernment, a much more careful measurement of the thought. Obliging yourself to express the

metaphor in pantomime, when it is possible to do so, will make the image bright and vivid to your own thought; and will in turn give a reality and expressiveness to the action, which nothing else can secure. Take such passages as the following, study the metaphorical sense of the imagery, and then try to represent it in pantomimic language: "My Soul and I," by Whittier; "The Flood of Years," by Bryant; "The Present Crisis," by Lowell; "The Builders," and "Sandalphon," by Longfellow; "Sleep," by Mrs. Browning; "The Lost Chord," by Miss Proctor. Take also strong figurative passages in speeches, as that of Patrick Henry on "Resistance to British Aggression"; Grattan's "Reply to Mr. Corry"; and almost any impassioned oration. Find also extracts from more quiet and less noticeable works, which contain expressive figures of speech, especially metaphors and similes; and translate these into pantomime.

(3) Ideal Presence.—Rhetorical figures of ideal presence are among the most graphic, and will be as easy as any class to express in pantomime. The tendency will perhaps be to employ them too freely. The speaker must always judge carefully as to whether the purpose of the sentence is primarily the bringing up of an absent or invisible object to sight, or the enforcement of some thought upon his listeners.

Passages illustrating this property are the following from Edward Everett: *ideal presence*, in its simplest form, assuming the object to be before the speaker, and

using often the present tense, is found in the Eulogy on Lafayette in the paragraph containing these words:

Before you stretches the broad expanse of York River, an arm of Chesapeake Bay.

Also in one of the closing paragraphs, containing this sentence:

You have hung these venerable arches, for the second time since their erection, with the sable badges of sorrow.

The figure of *vision*, in which the speaker declares himself to be witnessing, in imagination, the scene he is describing, is finely illustrated in that memorable paragraph in "The First Settlement of New England," beginning:

"Methinks I see it now, that one solitary, adventurous vessel, the Mayflower of a forlorn hope," etc.

Apostrophe, as the name suggests, will be most naturally expressed in action, by turning from the audience, for the time, to address the imaginary auditor figuratively introduced. There will often be no gesture, the change of posture and of face being sufficient. Find a good case of this figure in Everett's Eulogy on Adams and Jefferson, the passage beginning:

Tell me, ye who tread the sods of yon sacred height, is Warren dead? Can you not still see him, not pale and prostrate, the blood of his gallant heart pouring out of his ghastly wounds, but moving resplendent over the field of honor, with the rose of heaven upon his cheek, and the fire of liberty in his eye?

Legitimate cases of ideal presence may be found in such passages as the following: Dr. Nott's Sermon on the Death of Alexander Hamilton, Blaine's Eulogy on

Garfield, Everett's description of the death of Copernicus, Longfellow's "Sunrise on the Hills," Tennyson's "The Lady of Shalott." For purposes of occasional drill the mind may be allowed to dwell exclusively upon the imagery, and make it ideally present. The beneficial results will appear when this property is tempered into its proper relations to the other elements of delivery. The action and the utterance will have gained in vividness and spontaneity.

(4) Intensity.—Here, as already said, the gesture either repeats or supplements the words; it may suggest adjectives, adverbs, and not infrequently clauses, or even entire propositions.

Take a sentence and speak it with different kinds of gesture and action, showing how the action supplements the words. Translate, as nearly as possible, the action into its equivalent words. Write these verbal equivalents as interlined expansions, according to the models already given. After so paraphrasing and expanding, take the original text and re-translate the expansions into gestures. Let the following serve as simple examples:


Be prepared to hear.

I had as lief not be, as live to be in awe of such a thing as I myself.

I know where I will wear this dagger then.

Brutus, bay me not; I'll not endure it.

Take, also, almost any of the examples given under Emotion and Energy.



CHAPTER XXIX.

VOCAL TECHNIQUE.

To man, propose this test—
Thy body at its best,
How far can that project thy soul on its lone way?

—*Browning.*

IN all art-work there are two essential factors: first, the mental, second, the physical. There must be a conception in the mind, and then some way of expressing that conception. Thus, every art must have its materials of representation. In Elocution the mental, or spiritual, conceptions consist in the measurements of thought and relations of thought, which we have traced somewhat through the purposes in utterance. The restatement, expansion, condensation, illustration, and all other forms of modification designed to give the speaker himself a fresher momentary realization of the purposes in the utterance, have accompanied every stage in the analysis thus far, under the name of paraphrase. The mental part of the work of expression is thus embraced under these two leading terms, purpose and paraphrase. These constitute the rhetorical preparation for utterance; but these alone are not sufficient to convey thought in all its relations and in all its emotional and energetic properties. There must be a physical medium for communication. Such medium consists mainly in the properties of tone which we have

considered; as, time, pitch, quality, and force, under the forms of movement, rhythm, inflection, melody, qualities general and special, general force and stress. It remains to show the connection between these rhetorical properties of utterance and special cultivation of the voice.

Every one has used his voice from infancy; and it is natural to assume that the action which has become habitual is the normal, or natural, action. This, however, is often far from the truth. We must always discriminate between the natural and the habitual. **THE NATURAL IS THAT WHICH WORKS IN ACCORDANCE WITH THE LAWS OF NATURE, AND WHICH JUSTIFIES ITSELF BY THE RESULTS OF EASE, DURABILITY, SUITABILITY, AND UNOBTRUSIVENESS OF ACTION.**

The normal action of the voice has been intimated in connection with the normal state of the emotions. It is that which constitutes the pure tone. The action of the different parts of the vocal apparatus according to the prescriptions of nature, and the establishment of such action and of the normal conditions upon which it depends, by the use of definite and systematic exercises,—this constitutes vocal technique.

While it is true that there can be no really expressive utterance without an approximately normal vocal action, it is true, on the other hand, that the vocal technique itself will best be developed and established under the guidance of the rhetorical spirit; that is, the spirit of genuine and untrammelled communication.

ORGANS.	CONDITIONS.	PROPERTIES.	EXERCISES FOR SECURING.
I. CHEST.	Open.	Depth, Resonance, Volume.	<ol style="list-style-type: none"> 1. Poise. 2. Stretching of Chest. 3. Arm movements. a. Draw back, b. Set back, c. Spread. 4. Expansion of { a. Diaphragm, b. Upper Chest. 5. Expansion of { c. Sides, d. Back. 5. Chest percussion. 6. Breathing, slowly and then rapidly. 7. Counting numbers. 8. Sentences and passages. Earnest, hearty, noble.
II. THROAT.	Relaxed, Loose.	Ease and Volume.	<ol style="list-style-type: none"> 1. Relaxation of Neck. 2. Passive shake of Larynx. 3. Initial <i>h</i> loose and easy. 4. Test of freedom by hand on neck. 5. Koo-koo; even notes. 6. Koo-koo; triplets. 7. Passages, light, flexible, with wide melodies.
III. JAW.	Flexible.	Ease, Roundness, Volume.	<ol style="list-style-type: none"> 1. Relaxation of Jaw. 2. Fo-fa-fa. 3. Fo-fa-fa-fa. 4. Do-re-mi-fa-sol-la-si-do, in rhythms. 5. One, two, three, four, five, six, seven, eight, in rhythms. 6. Selections, bright, merry, open.
IV. TONGUE.	Yielding.	Roundness, Fullness, Promptness.	<ol style="list-style-type: none"> 1. Tip to Teeth. 2. Fingers under Chin. 3. Lifting uvula; yawning. 4. Vowel <i>ah</i>. 5. Lines and passages with full vowels.
V. ORAL AND NASAL CAVITY.	Tuned; Open at Centre and Back.	Concentration, Quality, Resonance.	<ol style="list-style-type: none"> 1. Humming (m). Tongue down. 2. Oo-ue-ä-at-oh-ah. 3. Lines of Poetry. 4. Passages in Prose, smooth and resonant.

<p>VI. VOCAL CHORDS.</p>	<p>Elastic.</p>	<p>Touch, Purity.</p>	<p>1. M-m-n. { Oo-oo-oo, as in foot. 6-6-6, as in bold. 2. { 8-8-8, as in tub. 3-3-3, as in far. 3. Koo-koo, alternating with oo, 6, 8. 4. Exercise in thirds. 5. Exercise in fifths and thirds, with skips. 6. Passages of a flexible and sprightly nature.</p>
<p>VII. ARTICULATING ORGANS.</p>	<p>Independent of Breath, Elastic, Prompt, Strong.</p>	<p>Touch Assisted, Articulation Secured.</p>	<p>1. Lip stroke for labials: pa, ba, ma, fa. 2. Lip motion for <i>W</i>: wai-wo-we-wah. 3. Teeth and lip stroke for <i>F</i>: fo-fa-fa. 4. <i>T, L, R, S, CH, J</i> (tongue stroke, tip): exercise; <i>g, g', ta-la-ra-sa</i>; pa-ba-ma-fa-la-ra-sa; <i>staccato</i> and <i>legato</i>, and with varied rhythms. 5. <i>K, koo-koo</i>. Varied rhythms. Tongue stroke, back. 6. Passages for difficult and rapid articulation.</p>
<p>VIII. ABDOMINAL MUSCLES.</p>	<p>Strong, Sustained.</p>	<p>Prolonged Vocalization with Ease, Roundness, and Fullness.</p>	<p>1. Slow, full inspiration, with abdominal muscles wholly relaxed, expelling; abdominal muscles passive. 2. Slow expulsion by contracting Abdomen and upper Chest. Filling with indrawn Abdomen. Abdominal muscles active. 3. Lying on back, or sitting in reclining posture. a. Depressing Diaphragm and Abdomen. b. Contraction of abdominal muscles, allowing Diaphragm to relax, with <i>staccato</i> ah, oh. c. Contraction of Diaphragm, allowing Abdomen to relax, with <i>staccato</i> notes. d. Silent contraction of muscles, first separately, and then together. e. Simultaneous contraction of all, singing oh-ah. 4. Standing and singing vowels, syllables, and phrases. 5. Singing tone held: a. During breath. b. Up and down scale. 6. Calling tone in vowels, syllables, and sentences. 7. Passages Full and Sustained.</p>

All the special exercises included in the accompanying vocal chart may be thought of in connection with the different moods of utterance. The exercises, while primarily physical, and designed specially to secure the right technical action of the parts, may yet be varied so as to fit the different moods of utterance; and they may be more intelligently practiced after the study of these expressional moods than before. This is true especially of the practical studies in sentences and paragraphs, which close each list of exercises.

Some further explanation may render more intelligible the directions for the discipline of each organ.

It is important to keep constantly in mind all parts of the vocal apparatus, in order to avoid ruts and hobbies. The proper action of any one part alone will not secure good vocalization. All the parts are mutually dependent.

In a system of voice culture we might commence with any one of the organs. Practically, it is perhaps most advantageous to begin with the development of the chest.

I. **The Chest** performs a double office. It acts as an automatic bellows, and also as a resonance-chamber. The second office is practically the more important of the two. This indicates the necessity for securing perfect openness. The air column is thus deepened and broadened; and, being held approximately quiet during speech, this enlarged air-chamber reinforces the vibrations of the vocal chords, much as the body of the

violin enhances the vibrations generated by the string. It is the greatest mistake to treat the chest as merely a bellows. The purity as well as depth, resonance, and volume of the tone depends upon the skill with which the vocal chords and articulating organs play upon this quiet air-chamber. Such action produces musical (regular and periodic) vibrations. Such vibrations have the strongest transmitting power. The tone, as it were, radiates—*it is propagated, rather than propelled*. The action by which such tone is produced depends upon skill rather than muscular strength. The greatest effort is put forth by the inspiratory muscles, not the expiratory; the labor and skill both being directed to the problem of holding, during the utterance, the greatest practicable amount of approximately quiet air, which tends to expel itself by the natural contraction of the air-cells. The air-chamber thus becomes at the same time an automatic bellows and the great body of the tone-producing instrument.

The physical sensations accompanying such use of the voice are most agreeable, producing a sense of activity without exertion; giving a buoyant, fresh, inspiring, enlivening sense, which well fits the normal attitude for communication. It is both cause and effect of such normal expressional mood.

1. *Poise*.—This is vital in all vocal action, because without it there can be no free breathing. If the body is out of balance, all parts of the chest and waist will be in some measure constricted, thus destroying

resonance, both by reducing the amount of air received into the lungs, and by preventing the vibration of the walls of the body, which form a part of the resonance-apparatus.

In securing poise, stand first on both feet, with the weight well toward the ball. "Let the hips be directly under the shoulders. A straight line should pass through the center of ear, shoulder, hip, knee, and instep." Standing in position, rise elastically toward the toe, without any swaying of the body forward or sideways. Each time the body rises, inhale deeply and fully.

2. *Stretching of Chest*.—Place the back of one hand just below the shoulders, with fingers of the other a little below the collar bone. Let the chest collapse, or fall in. Stretch against both hands, expanding the body in a diagonal line; outward and upward, downward and backward.

The object in this exercise is twofold. First, it is designed to secure dignity and ease of bearing; and, second, to prepare for full respiration.

3. *Arm Movements*.—(a) Drawing back. Extend both arms forward on a level with the shoulders, fingers extended, palms down. Turning the palms up and clenching the hands, draw the arms slowly and firmly backward until the fists reach the shoulders. Be careful that the back does not hollow more than is inevitable, and that the body does not lose its perfect poise. Repeat this exercise elastically and rhythmically, part

of the time rising to the toe as the arms are drawn backward. Be careful also to breathe deeply, and by power of will expand the waist and back.

(*b*) Setting back. Place the hands in front of the chest, palms outward; clenching the hands, pass them around in the arc of a circle, until they come in line with the shoulders, or, if possible, pass back of that line.

Here there will be great danger of mechanically hollowing the back; prevent this by volitional expansion of the torso. As in (*a*), rise rhythmically and elastically to the toe during a part of the exercise.

(*c*) Spreading. Extend the arms in front on a level with the shoulder, touching finger-tips. Rising to the toe, spread the arms outward until they come upon a line with the shoulders, or, if possible, farther backward, even so as to touch the backs of the hands together. As before, be careful to expand the torso, and prevent needless hollowing of the back. Be careful also that the hips do not sway forward when you rise. Move in a straight line upward, keeping perfect poise. Let there be no stiffness of the limbs or body. All must be firm, but perfectly elastic. Part of the time, in connection with the spreading, step forward, first in "animation," then in full "explosion," lengthening the step till you secure the greatest stretch of the whole frame that is consistent with perfect comfort.

4. *Special Expansion of Parts.*—(*a*) Diaphragm. Place the ends of the fingers just over the pit of the

stomach, between the floating ribs; push inward, exhaling; usually blow out through the lips. Exhaust the chest measurably, and you will perceive that the diaphragm has receded and moved upward. Now hold the shoulders and upper chest perfectly still, refill your lungs by bearing out upon your fingers. You will feel the diaphragm return downward and outward. Repeat this several times with slow breathings; then, as a mere muscular exercise without regard to breath, gain separate control of the diaphragm muscle. Remember that the diaphragm itself is, first and chiefly, an inspiratory muscle. Its action deepens the chest, assisting in the drawing and retaining of a full breath. It is not the office of the diaphragm, directly, to expel the air. When drawn downward and held somewhat tense, the diaphragm becomes a part of the resonance-apparatus, somewhat analogous to the lower drum-head.

Practice this action of the diaphragm, sometimes rapidly changing, and sometimes holding it for a few seconds, until it becomes an easy and agreeable exercise. The result will be an increase in depth, resonance, and elasticity of tone. Make no jerky, violent motion, and stop before any lameness or great weariness results.

(b) Upper Chest. Place the tips of the fingers a little below the collar-bone, about the second or third rib, holding the shoulders, waist, and back quiet. Bear out against your fingers, inhaling all you can, until the chest is carried out to its fullest extent. Let it slowly

recede, emptying the chest as nearly as possible. Repeat this process several times with an elastic but full action. Continue this practice many times a day, until it becomes easy and habitual to carry the chest well out.

(c) Sides. Place the hands upon the floating ribs, thumbs backward: holding all other parts as still as possible, push out against your hands, allowing the lungs to fill as much as they can. Mechanically push in upon the ribs and let the breath escape. Again push out, and continue the practice until you can, at will, expand at this point elastically and fully.

(d) Back. Place the hands upon the sides as in (c); but with the thumbs now pointing forward, and the fingers passing backward around the body, till their tips nearly or quite touch each other. Now mechanically press in upon the body while expelling the breath through the lips. When the lungs are emptied (as nearly as they can be in this way), hold all other parts of the body as quiet as possible, and push out against your fingers. Repeat, and practice as in the other cases.

The purpose in first making these separate expansions is, by giving the entire will-power to each one at a time, to gain perfect control over that particular part. The result will be that the chest will soon come to **expand in all directions symmetrically** and easily, and will be able to remain in this expanded condition during a reasonable sentence, say ten to twenty

words. The gain will be apparent in increased fullness and ease of tone, as well as in repose of bearing.

5. *Chest Percussion*.—Use this exercise moderately, and at first even cautiously. Filling the entire chest, hold it open for a few seconds, while you pat all parts of the chest with elastic and rhythmic strokes of the finger-tips. Let the wrists be perfectly relaxed, and depend more upon a great number of light strokes than upon a few heavy ones. A strong man may gradually become able to endure hard raps upon any part of the chest. This is, however, not necessary for the cultivation of the voice, and is not here recommended.

6. *Breathings, slow and rapid*.—(a) Slow. Place the hands upon the sides, fingers front, holding the shoulders still; expand the chest fully in all directions during a short time, say five or six seconds; then, during about an equal period, gradually diminish the chest and expel the breath. By practice this exercise may be gradually increased in length until you can easily hold the breath from twenty-five to fifty seconds.

(b) Rapid. Fill the lungs as quickly as possible, making a complete expansion of the chest. After holding an instant, exhale as quickly as possible, nearly exhausting them. The exhalation may be mechanically assisted by pushing in the walls of the chest. This quick breathing is to be practiced very moderately, and in case of delicate persons may often better be entirely omitted.

7. *Counting*.—For the merest mechanical vocaliza-

tion, numerals are as good as anything. Place the hands on the sides, fingers front, upper chest well out, standing in poise, shoulders quiet, stretch the waist until you have a fairly full breath; count, at moderate speed, with distinct articulation, the numerals up to twenty. For the first twelve or fifteen there should be no perceptible diminution in the size of the waist. During the latter part of the breath the ribs will gradually fall in, and the diaphragm gradually retreat upward. It is not best to exhaust the chest completely. In practical speaking the chest is never empty during the utterance of a sentence. Sometimes at close of paragraphs, and usually at transitions, there may be a total change for an instant, the chest relaxing completely; but returning to what is called the "active" condition, as soon as another sentence begins.

The counting exercises may be gradually extended, until forty, fifty, or more numerals are spoken in one breath. There is no great virtue in being able to count the greatest number. People will differ greatly in length of breath. The essential thing is that the chest be trained to stay firmly but easily open, and that this condition shall last somewhat longer than will practically be required in ordinary speaking or reading; because if the greater can be done with ease, the less will do itself.

8. *Sentences and Passages.*—Having secured the right mechanical condition and technical action by previous exercises, apply this now to the utterance of

actual thoughts and sentiments. In this part of the study the connection of technical development with rhetorical measurement may be made to appear.

The voice has in general two elements, or, there are two general parts of the apparatus; the one muscular, generating vibrations, and the other resonant, reinforcing, modifying, shaping, coloring these vibrations. The first imparts to the tone force, energy, and is expressive of the will; the second imparts quality, or color, and is expressive of the sensibilities. The fine shadings thus imparted afford means for the most sensitive measurement of those subtle elements of imagination, emotion, and volition, which the human voice is so wonderfully adapted to express. This remarkable power of expression is revealed in the structure of the organs. In the voice we find a combination—found in no manufactured instrument—of expansible and variable resonators, together with great variability in the muscular, or generating, parts themselves. The resonance-chambers can be made relatively larger or smaller; also the muscular part can be made relatively tenser or more soft. This latter difference has its analogies in some of the instruments, especially in the violin, where different tension of the bow favors different qualities in the tone. The analogy would be closer if at the same time the body of the instrument could vary in the size of its air-chambers, and in the tensity and vibratility of its walls.

Adaptation of the Elements of Vocality to the Moods of Utterance.

1. *Deliberative Matter* of the various kinds requires precisely the condition which the chest exercises are designed to secure. When one mind addresses another mind with the intent of presenting or unfolding ideas, or of informing the intellect, the mental attitude is best symbolized by that physical condition which brings the greatest ease, self-possession, self-forgetfulness, and the most normal and unobtrusive vocal action. By this is meant that in the mood of deliberation there shall be nothing to call special attention to the speaker as making any effort to be understood. Now the most important technical element in this easy and automatic vocal action is the full, elastic chest. What is said here will apply to all the other elements of vocalization, but is perhaps specially noticeable in connection with the breathing. Observe its application to the three varieties of deliberative matter.

For examples the student is referred to the corresponding points in the earlier portion of the work.

(a) *Introductory*.—The truly introductory attitude always implies that some preparatory consideration is presented to the mind of the listener, and, as preparatory, it must not laboriously or too pointedly call attention to the thing said at the moment. Just here is one of the greatest weaknesses of public speakers. A great amount of physical energy on the part of the speaker, and of nervous energy on the part of the listener,

is often wasted in merely introductory matter. There should always be such spontaneity, such natural, agreeable action of the voice, as will set both speaker and listener perfectly at ease, and so prepare for the passages which may require more effort.

It will be important here to observe what has been said with regard to rhythm. An unrhythmical utterance is always laborious. The particular character of the introduction will indicate the kind of rhythm to be employed. All the previous exercises for development of the chest, though essentially mechanical, may be more or less rhythmical; and when we come to drill on sentences and passages, the rhythm must be specially observed.

(*b*) Propositional Matter. Here there is more of weight and volume in the utterance. As we have seen, it is not energetic in the technical sense; that is, it does not bear directly upon the will, and especially it does not reveal any *purpose* on the part of the speaker to move the will. The intensity and fullness of the utterance, therefore, must be of this automatic and unobtrusive kind. The listener must feel that the thought is *weighty in itself*, and not that the speaker is attempting to make it such. Now this measurement of the thought as propositional may be in the speaker's mind, and yet his design may be utterly thwarted by a forced, mechanical, laborious utterance. It is absolutely vital to the true rhetorical interpretation of propositional matter, that the body of the tone itself be

such as to give a sense of weight and importance. It must have an easy and spontaneous fullness.

(c) Transitional Matter. The rhetorical significance of a transition indicates always some *change* in the weight of the thought; that which merely connects being always less important than the things connected. Here a right government of breath and of the volume of tone depending thereon will obviously be the technical requisite for expressive utterance.

Recur to the examples in the chapter on deliberation, and practice them with special reference to the control of breath through the chest conditions here described. Add many other examples, original and selected. Carefully measure the fullness and volume of the tone; and be very sure to avoid mechanical effort in any case of deliberative matter.

2. *Discriminative Matter*.—In the broadest sense discrimination, as we have seen, is the pointing out of relations, particularly of contrasts. While inflection is the agent in particular and minute applications, every other element in the utterance may, in its place, assist in the expression of discrimination. Differences of volume, depth, and intensity, may often be the most effective means of opposing one element to another. This is notably true in antithesis, when a negative idea is opposed to a positive, the negative member naturally taking a lighter and thinner tone; the positive, a fuller and deeper. Refer to examples under Discrimination, and, in connection with the proper inflections, study

this element of volume, as developed in the chest exercises.

3. *Emotion*.—Emotion is directly and most sensitively connected with chest conditions. This fact led the ancients to place the soul, or seat of emotions, in the region of the diaphragm. This seems nature's automatic gauge of emotion.

(a) Simply Normal feeling will express itself with a reasonably full and not greatly distended chest, and will employ an action that is the result of previous expansions, rather than the attendant of a present effort to expand.

(b) Enlarged, ennobled or deepened feeling will be attended with a present, and often conscious, expansion of the chest, and seemingly of the whole frame. The philosophy of this is hinted at in our word "aspiration." When one aspires to something high and worthy, his soul is filled with the appreciation of that object, and symbolically he fills his breast, as if drawing into himself, or breathing in, the thing to which he aspires. This is doubtless the fact underlying many expressions of the sacred writers; such as the following:

"I opened my mouth, and panted: for I longed for thy commandments."—Ps. cxix. 131.

"As the hart panteth for the water-brooks, so panteth my soul for thee, O God. My soul thirsteth for God, for the living God: When shall I come and appear before God?"—Ps. xlii. 2.

In the last example, the figure of thirst further illus-

trates this point. As the satisfaction of thirst fills one deeply and exhilaratingly, so does the gratification of a cherished desire, or the imagined enjoyment of a noble and lofty exercise. All this indicates the vital connection between the rhetorical spirit in its noblest exercise and the thoroughly trained exponent of the same.

(c) Abnormal feeling. Suppression, oppression, severity, tremulousness, are all vitally connected with the breathing-apparatus. While the physical action that expresses these abnormal mental states is itself the result of an abnormal condition, still such deviation for purposes of expression can be safely and effectively made only after the natural action is understood and mastered.

Perfect technical control of the breath will be found as necessary in these abnormal types as in the normal. For example, suppression is illustrated, rhetorically, by the figure of *breathing* out; as,

"Saul yet breathing out threatenings and slaughter against the disciples of the Lord."—Acts xix. 1.

Shylock, hissing out his hatred, illustrates this, when he says, aside:

"These be the Christian husbands."—*Mer. Ven. IV., 1.*

Here, obviously, we have uncontrolled breath, physically speaking; but rhetorically it must be managed from the point of control.

Again, take oppressed feeling, as in the muffled or shuddering sound of the pectoral quality. This also,

in order to be rhetorically expressive, must first be technically mastered; and the chief element in the technical control will be full, deep breathing.

The stern or hard tone, as previously said, does not depend alone upon the changed condition of the throat. Severity may be mingled with a certain nobility of self-respect; in that case we must have the full and well controlled breath to support it. In meaner or more malicious uses, there will be corresponding changes in the breath element.

The tremulous or agitated tone will depend, principally, upon the condition of the breath. Physically, a laugh and a sigh are closely akin. In either case, there is an interrupted action of the breathing muscles. These agitated feelings can never be fully expressed without the right condition of the breathing-apparatus. For artistic uses there must be the ability to hold a full column of air and yet allow the diaphragm and all parts of the chest to partake in the thrilling, shivering, throbbing, or bubbling character of the emotion.

For illustrations of abnormal feeling recur to Chapters XIII.-XVI.

4. *Energy*.—All the types of energetic communication will easily be seen to have direct connection with the control of breath.

(a) *Abruptness*. The prompt, decided, sudden action must have well controlled breath, else it will lose all dignity and effect. Moreover, without a good support of breath, the suddenness of initial stress will

prove wearisome, and injurious to the vocal organs.

(*b*) Insistence. Here the cumulation of power essential to the rhetorical expression will absolutely demand a full supply of breath. If the chest is exhausted, or is poorly controlled, there can be no full final stress.

(*c*) Energy of Uplift. Like the emotion of nobility, of which it largely partakes, this phase of energy will demand such full breathing as to support and *swell* the tone.

(*d*) Energy of Establishment. This will require the fullest chest, most evenly held. There must be no jerky, thumping motion, else the dignified and exalted effect will instantly be destroyed. The best mechanical preparation for this type of energy may be secured by counting the numerals in a full and evenly sustained tone.

(*e*) Energy of Violence or Perturbation. While this seems to demand uncontrolled breath, its artistic use implies a control. The rider's horse may, indeed, rear and plunge; but he is curbed by the skilled hand of his master.

Study all types of energy through examples given in Chapters XVII.–XXI., with special regard to the control of breath.

Artistic Study.—Art being the combination of mental measurements with physical control, it becomes obvious that full expression can be prepared only by keeping in mind both of these elements, and by focusing them upon the rendering of varied passages. Let

there be, first, the accurate and sensitive measurement of the significance of the passage; then consider nature's means for portraying, or symbolizing, that meaning; then, keeping the thought uppermost, sensitively and perseveringly measure in your own voice the physical symbol of that spiritual conception. The most gratifying results and the most practical outcome of the study will be just at this point, at which the mental and physical perfectly unite.

The union of these two elements has been specially emphasized in connection with breathing, because this comes first in our scheme of technical study, and may thus illustrate what is true, in a measure, of all the other elements. Another reason for specially developing this thought here is this: the breath is, of all the vocal elements, most expressive, and most immediately connected with the rendering of thought. The breath is more positive, other elements more negative; the breath produces the effect in proportion as the other organs present no hindrance or obstruction. We shall speak of the remaining elements of vocalization somewhat more briefly, assuming that all which has been said of the harmonious action of mind and body in the matter of breath is to be applied in large measure to all the following elements.

④ II. **Throat.**—As all vibration starts with the action of the vocal chords, they themselves and all their immediate connections must be rendered flexible, and be prepared for easy, prompt, and vigorous action. To

low hum -

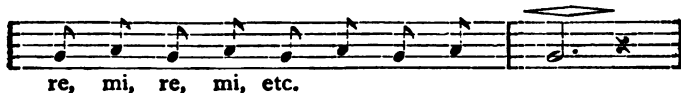
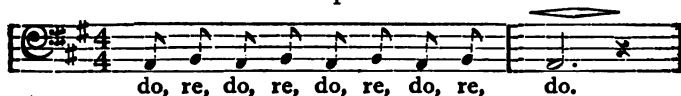
secure this, practice constantly the following list of exercises:

1. *Relaxation of neck muscles*.—Sit, leaning well forward; drop the head until the chin rests upon the chest; raise it; now slowly draw it down, slightly stiffening the muscles of the neck; again raise it. Now by contrast see what the condition of the neck muscles is when the head is perfectly "surrendered to gravity;" that is, given up. "Let go" the neck. Do not draw the head down, but *allow* it to drop. Test the condition of the neck muscles, both by the general feeling of the neck, and by the sense of touch. Laying the hand upon the sides of the neck, you can easily detect the difference between the partially contracted and the wholly relaxed condition of the muscles. Now rise and stand at ease, or walk leisurely, retaining the same relaxed condition of the neck. Count numbers, speak conversational sentences, and sing easy passages, being careful to keep the same relaxation of muscles. Utter sentences and passages in different moods, preserving the same general condition of relaxation and ease.

2. While rocking the head and neck, loosely *shake the larynx*. This will be done by moving the back of the tongue upward, and allowing it to fall. There should be a soft, jelly-like condition of all the sides of the neck, which may easily be perceived by the tips of the fingers. The larynx should oscillate freely, as a passive hand would be shaken by taking hold of the cuff with the other hand, and flinging it up and down.

3. Make the sound of *initial k*; that is, of *k* without the emission of any breath. It is a simple mechanical movement, striking the back of the tongue upon the soft palate. Do this in different rhythms, as if beating a tattoo with the back of the tongue.

4. Sing the syllable *koo* in even notes; thus: do, re; do, re; do, re; do. The first eight are short notes, the last one a long note, which is to be held smoothly and evenly. Accent slightly the lower note each time. Practice this up and down the scale.



5. Sing *koo* in triplets; thus: do re do; re do re; re mi re; mi re mi; mi fa mi; fa mi fa; fa sol fa; sol fa sol; sol la sol; la so la; la si la; si la si; do. The last tone, "do," may be a whole note with a hold on it, if there is sufficient breath left.



Take all these singing exercises at easy natural pitches. The best average for all voices will be about the key of A or B flat. Bass and alto voices might begin as low as G, or even F. Tenors or high sopranos need not practice them higher than C or D.

6. *Passages in different rhythms*, especially poetry in different metres, will be best to practice first. Use especially the lighter and more flexible movements, as dactylic and anapestic verses.

Among many that will easily be found, the following may be named: "Lochinvar," by Scott; "How They Brought the Good News," by Robert Browning; "The Battle of Ivry," by Macaulay; "The Boys," by Holmes.

DRILL FOR FLEXIBILITY:—

Haste thee, Nymph, and bring with thee
Jest, and youthful Jollity,
Quips and Cranks and wanton Wiles,
Nods, and Becks, and wreathéd Smiles,
Such as hang on Hebe's cheek,
And love to live in dimple sleek;
Sport that wrinkled Care derides,
And Laughter, holding both his sides.
Come, and trip it as you go
On the light fantastic toe. —Milton.

Has there any old fellow got mixed with the boys?
If there has, put him out without making a noise.
Hang the almanack's cheat and the catalogue's spite;
Old Time is a liar! we're twenty to-night.
We're twenty! we're twenty! Who says we are more?
He's tipsy—young jackanapes; show him the door.
Gray temples at twenty? Yes, white if you please;
When the snow-flakes fall thickest, there's nothing can freeze.

—Holmes.

I sprang to the stirrup, and Joris and he;
I galloped, Dirck galloped, we galloped all three.
"Good speed!" cried the watch, as the gate-bolts undrew;
"Speed!" echoed the wall to us galloping through;
Behind shut the postern, the lights sank to rest,
And into the midnight we galloped abreast.

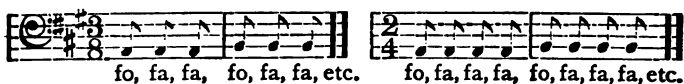
—Robert Browning.

III. **The Jaw.**—One of the greatest hindrances to easy and effective utterance is a stiff and inflexible jaw. It must first be liberated mechanically, and then be taught to move in flexible, elastic, but not extravagant action, and in all sorts of rhythm. For this the following simple order of exercises is suggested:

1. Sit leaning forward, as in preparation for throat exercises; *drop the head* allowing the jaw to hang down, "as if falling asleep." Repeat this until you can feel a slight "sense of weight" in the lower jaw, as you can feel in the fingers when you draw the hand and arm up, allowing the fingers to hang down. When this slight sense of weight is perceived, then

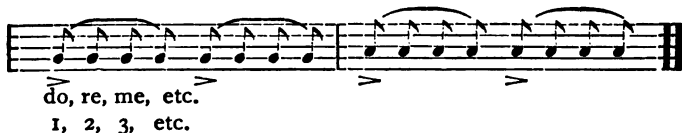
2. *Shake the jaw* by the head and by the hand, moving it vertically and laterally. The important thing is, to gain such flexibility as shall insure prompt, elastic action. Relaxation is the prerequisite of elasticity. Having thus secured a mechanical freedom, or liberation,

3. *Sing fo, fa, fa*, up and down the scale; then *fo, fa, fa, fa*; then in triplets, *fa, fa, fa*; three triplets to each degree of the scale.



Take every *rhythm* you can remember or devise; always allowing the jaw to hang and vibrate with perfect freedom. Remember it is not essential to pull the jaw down as far as you can. The point we are seeking is flexibility, rather than wide opening.

Sing up and down the scale the syllables, do, re, mi, fa, sol, la, si, do, and the numerals one, two, three, four, five, six, seven, eight, pronouncing all to each degree of the scale.



This exercise can be coupled with the breathing exercises, by singing an entire scale, or even both the ascent and descent of the scale, to a single breath.

4. *Practice Selections.*—Let these be chiefly those of a glib and spirited nature, with varied rhythms. The

following will be found helpful: "The Falls of Lodore," by Southey; "Old Fezzwig's Ball," from the "Christmas Carol," by Dickens; the auctioneer passage in "Cheap Jack," by Dickens; the list of subscribers in "Father Phil's Collection," by Samuel Lover.

Such passages as the following will be good for flexibility of jaw. Let them be given very freely and rapidly.

"I don't know what to do!" cried Scrooge, laughing and crying in the same breath; and making a perfect Laocoön of himself with his stockings. "I am as light as a feather, I am as happy as an angel, I am as merry at a school-boy. I am as giddy as a drunken man. A merry Christmas to everybody! A happy New Year to all the world! Hallo here! Whoop! Hallo! . . . I don't know what day of the month it is. I don't know how long I have been among the Spirits. I don't know anything. I'm quite a baby. Never mind. I don't care. I'd rather be a baby. Hallo! Whoop! Hallo here!"

He was checked in his transports by the churches ringing out the lustiest peals he had ever heard. Clash, clash, hammer; ding, dong, bell. Bell, dong, ding; hammer, clang, clash! Oh, glorious, glorious!

Running to the window, he opened it, and put out his head. No fog, no mist; clear, bright, jovial, stirring, cold; cold, piping for the blood to dance to; Golden sunlight; Heavenly sky; sweet fresh air; merry bells. Oh, glorious. Glorious!—*Dickens.*

IV. Tongue.—This must be trained to keep out of the way, and yet to come to its place at every spot in the mouth where articulation shall demand it, and to act always with promptness, flexibility, and ease. The first thing to secure is what we have called, on the chart, a "yielding" condition.

1. *Place the tip* of the tongue against the lower front teeth; let it lie loosely, but it must stay there.

2. Place the finger and thumb under the chin, about an inch back from the front; *bear down*, not by the jaw, but by the hypoglossal muscle, upon your finger and thumb.

3. Keeping the same conditions, *lift the uvula and soft palate*. A mirror will be needed until one becomes familiar with the sensation. Be careful also that in lifting the uvula the tongue does not draw back; let it, rather, press lightly forward and downward. Now, observing these conditions, yawn fully, expanding the whole oral and pharyngeal cavity. After full yawning,

4. *Sing the vowel ah* up and down the scale gradually, keeping this depressed condition of the tongue, which should all the time be in the shape of a trough, or of a spoon right side up.

5. *Unite the tongue exercises with those of the jaw*, singing, *fa, fa*, etc., with flexible jaw and depressed tongue.

V. **Oral Cavity.**—Under this head are included all the air-chambers above the larynx. They are the pharynx, the nasal passages, and the mouth cavity. When we speak of opening the mouth freely, we do not mean a nervous working of the exterior facial muscles, nor a violent jerking or spreading of the exterior mouth. We mean the free opening of all those interior cavities in which the vowels are tuned, and in which the voice as a whole receives the shaping that gives it true resonance and carrying power, as well as agreeable and expressive qualities

1. Placing the tongue down and yawning, as in the previous exercise, quietly close the lips over the parted teeth and delicately *hum*. Represent this sound by the letter *m* rather than "hm," because there is to be no perceptible escape of breath. By the direct act of the will the vocal chords will start the vibration, which is communicated to all the air-chambers, and which will be felt, when the lips are closed, most perceptibly through the bones of the face, at the one extreme, and against the diaphragm, at the other. Test the relaxation of all the neck muscles; test also, by thumb and finger, the depression of the tongue, as before described. Keeping all these conditions, hum, at first lightly, then with delicately increasing swells, up and down an octave in the middle of your voice.

When the humming exercise is mastered,

2. *Add*, in order, these *vowels*:

oo, as in food, which will be made by the slightest parting of the lips at the center, all other parts remaining as they were;

ü, as in the German word *fühl*;

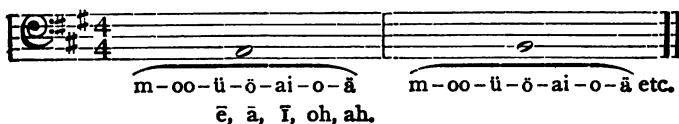
a, as in great, but better represented in the German

ö, as in *schön*;

i, as in high, wide, bright;

o, as in noble;

ā, as in far.



These are not, indeed, all the vowel sounds, but they are typical ones, and give, with sufficient exactness for vocal culture, all the elements needed. Practice these up and down the scale; also in the speaking voice, with all sorts of rhythm.

3. In connection with this drill on the vowel elements take the following on *semi-vowel consonants*: Hum first the *m* in every case; then, in alphabetic order, all these consonants, *b, d, g, j, l, m, n, ng, r, s* (as *z*), *th, v, w, y*, prolonging the sound considerably, and adding in each case a word, line, or sentence containing the consonant. The diphthong *ou* will be specially favorable; thus:

DRILL FOR SEMI-VOWEL ELEMENTS:—

b—bound—Bow down thine ear.

d—down—Deep calleth unto deep.

g—ground—O great is the depth!

j—joy—Rejoice, again I say, rejoice.

l—loud—Lift up your heads and be ye lifted up.

m—mount—They shall mount up on wings.

n—now—No one of these shall fail.

ng—ring—He is the King of glory.

r—round—Let the sea roar and the fullness thereof.

s—resound—The floods have lifted up their voice.

th—thou—Thine O Lord is the greatness.

v—vow—His voice as the voice of many waters.

w—wound—There's a wideness in God's mercy.

y—you—In Him is the yea.

Add such lines as the following, rich in semi-vowel elements:

“Helon!” *The voice was like the master-tone
Of a rich instrument, most strangely sweet.*

—Willis.

*By Nebo's lonely mountain, on this side Jordan's wave,
In a vale in the land of Moab, there lies a lonely grave.*

—Mrs. Alexander.

4. *Read lines of poetry* in different metres and with different types of feeling—the calm, the deep, the gentle, the bright, the lofty. Use also prose of a dignified and noble nature.

It is not to be thought that good expression requires absolutely the maximum of vocal fullness in every syllable. These exercises are given rather as a means of developing the whole capacity of the voice in this respect, any part of which is to be used in any given utterance, according to a wise and moderate judgment as to effects.

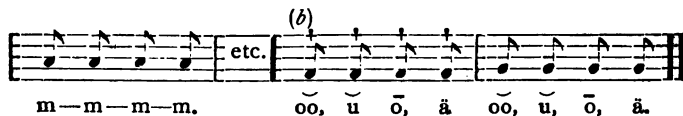
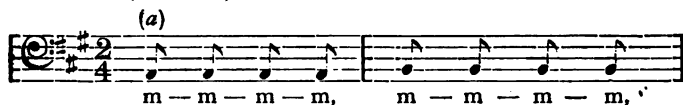
The thing to be studiously avoided is any approach toward mouthing. All the vowels are to be free, pointed, easy, round, resonant. In practice considerable prolongation may be required on each vowel and semi-vowel element, in order to measure the sound, as well as the sensation accompanying the action which produces it. The student will need to be specially careful that school-room prolongation does not become, in practice, an affected or elocutionary drawl.

Such as the following will be serviceable for technical practice in cultivating purity and resonance: "The Day is Done," by Longfellow; "Thanatopsis," by Bryant; "The Vision of Sir Launfal," by Lowell, especially the "preludes," and Part First. Refer also to Chapter XI.

VI. Vocal Chords.—The generating source of

vibration can itself be trained. The elastic action of the vocal chords constitutes what is technically called the "touch" of the tone. Upon this depends the purity, ease, elasticity, and, in some measure, the fullness of sound.

1. With the oral cavity well opened and teeth slightly parted, but lips loosely closed over them, repeat the *hum in short, detached impulses*, but with no emission of breath (m-m-m).



The vibration should be felt, as before, in the face and against the diaphragm; and while each impulse is to be short and instantaneous, there is to be no pressure to produce it. It starts with no perceptible mechanical action. The vocal chords by the sheer act of the will, stimulated by the thought of the tone, and perhaps acting in "reflex" connection with the diaphragm, approach each other, closing the glottis, and so give the beginning of vibration. This is the vital element in the touch. The automatic contraction of the lung-cells which have been distended in the act of inhalation, will be sufficient to support this beginning of the tone, called the "touch." If all the other con-

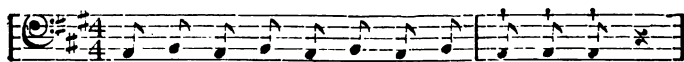
ditions are observed, especially those of the chest, there will thus result what *seems* a merely automatic action of the voice. In its finest working, there will be no sensation except that which results from the vibration of the air-chambers.

In a healthy voice the vocal chords have almost no sensation. At all events, the jar given to the air-chambers and communicated to the more sensitive parts of the frame, so greatly transcends any feeling in the vocal chords themselves that the latter is practically nothing.

Practice these exercises most diligently, as upon this depend the ease, elasticity, and freedom, which should characterize the great bulk of our conversational utterance.

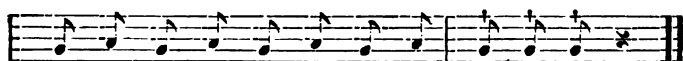
2. Use the vowels *oo*, as in *foot*; *o*, as in *bold*; *u*, as in *tub*; *a*, as in *far*, as shown in (b) of the last exercise. Take these in all possible rhythms, the air-chambers being held quiet. A lighted match held before the mouth should not flare, even when these vowels are given with full, strong sound.

3. Alternately with (2) give the *koo-koo* exercise, to insure liberation of all the neck muscles in connection with the prompt action of the vocal chords.



Koo, koo, etc.

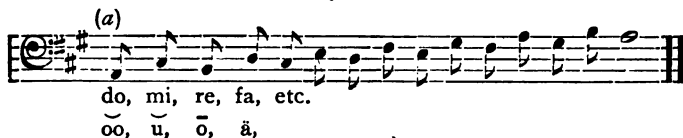
oo, u, o,



Koo, koo, etc.

o, u, a.

Sing in thirds: do, mi, re, fa, mi, sol, fa, la, sol, si, la, do, si, re, do; mi, do, re, si, do, la, si, sol, la, fa, sol, mi, fa, re, do. Also this exercise, which employs *different skips:* sol, do, mi, sol, fa, la, re, fa, mi, sol, do, me, re, fa, si, re, do. (Seiler.)



In connection with each of these and with similar exercises which you can find or invent, put in promiscuously the humming note (m), and the different open vowels, as oo, ü, ö. After you can give it as a whole, and with an easy rhythmic flow, slip in first one and then another of the different tests for the touch or stroke of the vocal chords. Such alternation will prevent the stiffening of throat and jaw, which might result if the attention were kept simply upon the action of the vocal chords.

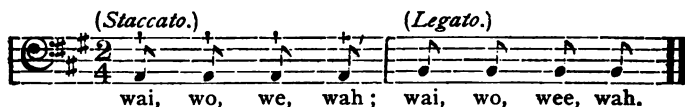
VII. Articulating Organs.—These, of course, must be elastic and vigorous in their action, to secure distinctness of speech. They must not, however, be so strained or laborious as to call attention to their action. This would divert attention from the thing

said to the mechanical means of saying it. One of the worst forms of elocutionary pedantry is a labored or noticeable articulation. The sounds are chiefly formed, as above described, in the oral cavity. They are shaped and communicated to the outer air by the assistance of the articulating elements; and these must be heard in connection with the vocal elements, and not seem to be a thing outside of the voice: they are a part of the voice.

Each element of articulation must first be trained to individual, independent, free action; and must next be associated with its vowels in such a way that it shall help to shape and point those vowel elements, rather than cover or displace them. This makes it truly *consonant*, that is, *sounding with* the vowels.

1. *The lip stroke for labials.*—Holding the breath quite still, tightly press the lips at the center, then let them suddenly open, making a slight popping sound.

2. *Lip stroke for w.*—This is made, not at the center, but at the sides of the mouth. Put the lips forward, contracted as for a whistle: hold the breath perfectly quiet, and instantly draw the lips backward. If you do it rightly, you will hear a suction of the air, which constitutes the test. It may sound somewhat like the dropping of water into a deep can. When the technical action is secured, sing up and down the scale such syllables as: wai, wō, wē, wah. Any blowing upon these syllables will vitiate the whole effect.



3. *Stroke for f.*—Here the upper teeth are placed upon the lower lip, and suddenly parted as in the element *p*. Practice here the exercises given under development of jaw action.

4. The stroke of the *tip of the tongue*.—Place the tongue firmly against the gum just over the upper front central teeth. Holding the breath, quite strongly press the tongue against the gum and instantly draw it back. The test will be a hollow, popping sound, somewhat like those given by *p* and *w*, though more pointed, and perhaps stronger.

5. *Initial l.*—Put the tip of the tongue well up on the gum, as in *l*, but instead of drawing it back, move it quickly down, as if removing a sliver from between the front teeth. If the breath is held quiet, you will hear a slight impulse in the air.

6. *The front, or lingual, r.*—This is almost exactly the reverse of *l*; the tongue placed loosely against the front, upper teeth, moves quickly upward against the gum, as if lapping-in the air. Here there will be more danger of blowing than upon the other elements. In order to secure the clean action of the initial *r*, the breath must be held still; neither must there be any vocalization. You are to hear only a little flap, the beginning of a trill.

7. *Combine the above motions* in the following list

of syllables: pa, ba, ma, fa, ta, la, ra, sa. These syllables may be taken, at first, *staccato* and quite widely separated, but with no expense of breath upon them. Afterward they may be taken *legato* and quite rhythmically. The rhythms may be varied at pleasure. Finally, practice selections containing many sharp and strong consonants. Controlling the breath perfectly, make the consonant elements very precise, very clear, and very elastic. Combine great rapidity and perfect ease.

(a) *Staccato.*(b) *Legato.*

8. Find or make different *combinations of syllables*, seeking especially those that may present any *special difficulties*. First conquer the difficult element by slow, separate movements of the organ needed to produce that element, centering the will upon that definite, precise and slow motion: then keeping the attention upon that element, repeat it more rapidly; and finally in rhythms of all sorts, until, as a separate element, there is no longer any difficulty in producing it in any form and with any degree of rapidity. Next couple this with other elements.

Any good treatise on elocution or voice culture will

have abundance of such exercises, and it is not thought necessary to give extended examples here.

The matter of consonant action has been thus mentioned, first, to show its place in the general scheme of voice culture, and, secondly, to remind the student that the rhetorical spirit is violated equally by a slovenly and by a laborious articulation.

DRILL FOR ARTICULATION.—

And gleaming and streaming and steaming and beaming,
And rushing and flushing and brushing and gushing,
And flapping and rapping and clapping and slapping,
And curling and whirling and purling and twirling,
Retreating and beating and meeting and sheeting,
Delaying and straying and playing and spraying,
Advancing and glancing and prancing and dancing,
Recoiling, turmoiling and toiling and boiling,
And thumping and flumping and bumping and jumping,
And dashing and flashing and splashing and clashing,
And so never ending, but always descending,
Sounds and motions forever and ever are blending,
All at once and all o'er, with a mighty uproar;
And this way the water comes down at Lodore.

—*Southey.*

At Aerschot, up leaped of a sudden the sun,
And against him the cattle stood black every one,
To stare through the mist at us galloping past;
And I saw my stout galloper Roland at last,
With resolute shoulders, each butting away
The haze, as some bluff river headland its spray;
And his low head and crest, just one sharp ear bent back
For my voice, and the other pricked out on his track;
And one eye's black intelligence—ever that glance
O'er its white edge at me, his own master, askance;
And the thick heavy spume-flakes which aye and anon
His fierce lips shook upward in galloping on.

So we were left galloping, Joris and I,
 Past Looz and past Tongres, no cloud in the sky;
 The broad sun above laughed a pitiless laugh,
 'Neath our feet broke the brittle, bright stubble like chaff;
 Till over by Dalhem a dome-spire sprang white,
 And "Gallop," gasped Joris, "for Aix is in sight!"

—Robert Browning.

VIII. **Abdominal Muscles.**—These may be trained to a strong and most flexible action. The importance of the abdominal muscles in vocalization is often overestimated. Perhaps it would be truer to say that their real office is generally misunderstood. As here used, the term refers to the strong muscles surrounding the abdomen. The principal of these are: (1) the right abdominal muscle, the contraction of which may be observed about the median line of the body; (2) the oblique abdominal muscles, connecting the ribs and the inside of the hip bone, the action of which may be plainly perceived by laying the hand upon the side, the fingers pointing downward in front of the hip; and (3) the transverse abdominal muscle, whose action may be perceived in connection with that of the other two, by placing the hands across the abdomen, the fingers touching, and the wrists lying across the hip bones.

These different muscles in the abdomen may be somewhat trained separately, but practically they work together. In vocalization their action is required usually for one of two reasons:

1. To make what is popularly called a "support" of

the tone. The value of this support is seen thus: when the diaphragm is contracted, as above described, it moves downward and becomes more tense, serving as part of the resonance-apparatus, reinforcing the vibrations started by the vocal chords, much as the lower drum-head reverberates, and augments the vibrations produced by playing upon the upper drum-head. Now in order that the diaphragm may be held so firmly in its place as to assist in the vibration, there must be a somewhat firm condition of all the parts below it. If the whole abdomen were absolutely relaxed, there would be a muffy and unresonant action. The degree of contraction in the abdominal muscles necessary for this support is not so great as that required for the violent expulsion of air, as in a cough or sneeze; nevertheless the more moderate action required in vocalization may best be secured by first training these muscles to quite full and vigorous action, and then allowing only the needed part of their strength to be employed.

2. The other vocal uses of the abdominal muscles are:

(a) To sustain the expiration beyond the ordinary point, as in the case of long sentences during which one cannot recover full breath; and

(b) To give a sudden and harsh impulse to the voice.

Both of these uses (2, a and b) are very infrequent in normal utterance. The first use, that of giving a reasonably firm *support* to the tone, is in almost constant demand. It constitutes a part of the general condition indicated by the term "active chest." There

is a flexible, and yet firm condition of the muscles of the entire trunk.

It must be distinctly understood that the abdominal muscles are not to be used to *pump* the tone out of the chest, nor to give, ordinarily, any explosive, nor even expulsive, movement to the tone. They are usually to be so managed as to assist in the deep, full, sonorous, and musical *vibration* of the voice.

The following list of **exercises** will be sufficient for the development of this part. Some of these exercises can be practiced most profitably in private, rather than in class.

1. *Take slow, full inspiration*, the abdominal muscles being as completely relaxed as possible, while the diaphragm and the rib muscles (intercostals) contract as strongly as possible. The purpose here is to deepen and broaden the thoracic cavity, or the chest proper. Just at this stage we give the entire attention to the filling of the lungs, and for the moment disregard the action of the abdominal muscles, except to relax them and let them be crowded out of the way by the diaphragm.

2. *Slowly expel* the air by first contracting the abdominal muscles. This may be felt very perceptibly by laying the hands upon the parts previously described. Toward the end of the expiration, the upper chest itself may be allowed to diminish in size, the ribs falling in upon the lungs. If the expiration has been complete, the whole trunk will have a shrunken or collapsed ap-

pearance; but the chest muscles (intercostals and diaphragm) will be passive; and the abdominal muscles will be strongly active; that is, the chest will have *fallen in*, and the abdomen will have been *drawn or pushed in*. Repeat these two exercises in alternation many times, observing and measuring by sensation the action of both inspiratory and expiratory muscles.

3. Lie upon the back or sit reclining easily.

(a) *Depress the diaphragm and abdomen*, the diaphragm muscle being active, and the abdominal muscles passive.

(b) *Contract the abdominal muscles*, allowing the diaphragm to relax; (b) will exactly reverse the action of (a). Repeat (b), this time singing or speaking a *staccato* note, *ah* or *oh*. You will perceive that with the contraction of abdominal muscles and relaxation of diaphragm you have produced a breathy and unsubstantial sound.

(c) *Contract the diaphragm muscle*, allowing the abdomen to relax as in (a), this time singing or speaking a *staccato* note, *ah* or *oh*. Now you will observe that the breathiness has departed from the tone, and yet the sound is not so firm and resonant as it might be.

(d) *Silently contract* the muscles, first *separately*, that is, diaphragm and ribs being active, while abdominal muscles are passive, and *vice versa*; and second, contract both *together*; that is, let there be a firm holding down of the diaphragm and holding out of the ribs, and at the same time a moderately firm contrac-

tion of the abdominal muscles; not amounting, however, to a rigid or violent action. This united effort of pectoral and abdominal muscles will give the best condition for firm and easy vibration of tone.

(e) *Sing and speak vowels, ōh, ah, ā, ē, ai, ou, etc., keeping the simultaneous contraction of the thoracic and abdominal parts. If this is done moderately, it will soon induce a most comfortable condition of the whole body; a condition combining a healthful, animated, reasonably active state, with a sense of quiet and repose.*

The recumbent or reclining position has been assumed for the purpose of more minute and separate study of the muscles of the trunk; as the attention can be directed to these parts best when all the other parts of the body are perfectly relaxed. Now, having learned the delicate measurement of all these muscles,

4. Stand, or walk quietly, singing and speaking the tones as above directed. *Add short sentences* in different moods, but always within the sphere of *normal* utterance. Carefully measure the general sensation accompanying this consentaneous action of all the parts.

5. *Hold the singing tone* during one breath. Run up and down the scale to one breath. Sing all the syllables, do, re, mi, fa, sol, la, si, do, on each degree of the scale, ascending in one breath and descending in another. Now try all these eight syllables upon each of the sixteen notes; that is, ascend and descend to one breath. This will give sustaining power for long passages.

6. *Practice the "calling tone."* Use words of military command and other shouting passages. In this be very careful that there is no straining or grating upon the throat. The action of the voice must be just as easy as in mild conversational utterance. There will be only fuller and broader action of the chest and abdomen. This broader action will give you somewhat the feeling of comfortably stretching the muscles. There will be no jerking, no violent contortions.

7. *Practice full and sustained passages.* Make the voice carry, during long periods, as if you were speaking to an out-door audience, or to a person across a field. In this avoid monotony of inflections and of cadences. Let the intonation be natural. The voice must be evenly sustained, deeply sonorous, and somewhat slower than in ordinary speech.

It must be remembered in connection with all the exercises suggested in this chapter, that each element is first to be separately mastered, and then employed in connection with the other elements of vocal action. During the process of separate study and mastery, there will often seem to be an exaggeration of the element under consideration. Do not be disturbed by this. In actual use, one part will so balance and supplement another that the united effect will be simply normal, comfortable, and easily efficient.

To sum up, then, we would say, to have the perfection of action in his instrument the speaker must have a promptly and generously opening chest, working noiselessly

and comfortably, supported and reinforced by firm abdominal action, a loose throat, a promptly dropping chin, a quickly yielding tongue, lips sensitive and nervy, delicate but strong; and, finally, that he must so train all the parts as to gain the maximum of vibratory, focusing, and tuning power, with the minimum of muscular and nervous effort; and especially that he must know and learn to *feel* the *relations* of the delicate and spiritually powerful element of resonance to the more homely and practical muscular part. Above all the speaker needs a quickened, exalted appreciation of the real significance, and the natural symbolism, of vibratory action.

NOTE.—In addition to the acknowledgment in the Preface, the author desires here to make special mention of the late MADAME EMMA SEILER, whose personal instruction mainly gave the substance of this chapter on vocal culture. The form, arrangement, and adaptation are believed to be the author's own: and in preparing this presentation of the subject no reference has been had to any of the publications of Madame Seiler. The ideas communicated in private lessons have here found shape and adjustment according to the present writer's conception of the needs of the speaking voice. That the esteemed teacher would accept or approve every item in this formulation, is not certain. Different teachers must use the same great staples of instruction according to their respective views and needs. It is alone the consciousness of a deep and lasting obligation for germinal ideas, that has made inevitable this full and hearty acknowledgment.

As regards a few items in this chapter similar credit is due to PROF. S. S. CURRY, PH. D., of Boston. The application of "poise" to the development of the chest, and the special relaxation of neck and jaw preceding other exercises, have been in part suggested by that teacher's class-room work. There has been no intention to associate another teacher's name with ideas and methods that he could not

indorse. No doubt Dr. Curry's use of these same elements would be very different. Those who may study or read this book are cordially commended to the works published, and to be published, by that scholar and author.

CONCLUSION.

CHAPTER XXX.

CRITICISM.

By means of comparison, we arrive at the result through circuitous routes; judge the subject rather *as it is*, with its own *inward reasons* and counter-arguments.—*Schumann*.

But they measuring themselves by themselves, and comparing themselves among themselves, are not wise.—*Paul*.

AN art-product has its final test in a discerning criticism. The art student should himself become a capable critic. The spontaneity which has been insisted upon is not antagonized by proper criticism. It is rather regulated and directed by the principles of criticism, to which art is naturally amenable.

We say, "You should render the thought," "You must not be declamatory," etc., but what is declamation? What is it to interpret the thought? Unless we can find the processes of the thought and tell what is truly manifestive, what basis have we for criticism?

Criticism ought to mean intelligent, thorough, and candid judgment. Practically it too often means mere fault-finding.

Criticism may be divided into **two classes**:

1. Popular, expressing a *general approval* or disapproval, with no well defined or scientifically determined judgment as to the merits of the work. It is a

sort of feeling that the effect is right or wrong because it agrees with or differs from a preconceived standard, or simply because it pleases or displeases the critic.

2. Technical or scholarly, the expression of a *specific judgment* from which personal taste and feeling are largely eliminated. Such judgment is based upon definite knowledge of the laws of thought and of expression, and upon a trained ability to discern whether the expression justly embodies the thought. It studies the thought from the writer's and speaker's point of view, rather than from the critic's personal view, recognizing the individuality of the speaker as an important element in the problem.

Just here arises the question: What and how much in expression is legitimate subject of criticism? Broadly we may answer: All that has to do with the *manifestation of purpose* is amenable to scientific criticism, because it employs physical means which are subject to observation, classification, and generalization—in a word, to law; and because men do recognize certain forms of expression as symbolizing certain forms of thought, feeling, and purpose. On the other hand all that has to do with the *formation of purpose* on the part of the speaker belongs to his individuality, and is outside the pale of criticism. The view of fact or truth that one is able to obtain depends upon his temperament, his habits of mind and associations, his constitutional or accidental limitations—his personality;

and the use of fact or truth which he chooses to make depends upon his ethical and æsthetical disposition. These qualities of the man, however, while not strictly subject to rhetorical criticism, may yet receive much of suggestion from a broad study of the properties of thought as related to utterance.

Individuality in reading and speaking.—In what has been said in this book it has not been intended to erect any absolute or mechanical standard of expression. The elements that have been treated are always to be adapted to the individual, and always to be modified by personal properties, as temperament, natural voice, form, etc.; and also by special circumstances, as relations of speaker and audience, occasion, and especially by the purpose in the utterance.

Moreover, all the elements of expression represent relative effects, not absolute. People differ in their conception of thought, and consequently must differ in utterance. One is naturally calm, simple, and unimpassioned; another naturally sees things in sharp contrast; while a third inclines to state fact or argument with great energy; and a fourth can never dissociate thought from emotion.

To say that all these must speak alike, would be an attempt to destroy the very charm of speech, which is the expression of the individual's apprehension of the thought, or, the thought as measured by the communicating mind. Scarcely less absurd would it be to assume that a person naturally deliberate needs

no quickening of the other elements; or that one naturally intense and energetic should always employ force; or that a naturally emotional person should forever be showing his feelings.

Every one needs such **broadening and symmetrizing** as may be gained from a discerning study of the moods and means of utterance. Some need this much less than others. Such are naturally versatile, responsive, and well balanced. But this very versatility—a special gift to the few—is to be sought by the many through broad culture.

The same is true in matters of physical endowments and acquirements, as voice, bodily bearing, action. No one can gain much by imitating another, or by seeking to acquire the same flexibility or elasticity of vocal action, the same volume of tone, or the same grace or fullness of gesture. But while not to be imitated, all these may be emulated, provided only that one follow nature, and carefully preserve his own individuality.

The same is true of the special elements of expression. There is no absolute length of pause, or degree of quantity; there is no arbitrary scheme of inflections or melodies which all are to use alike in all cases; nor is the degree of quickness of impulse, or intensity of pressure, or fullness of swell, the same for all. One may express feeling sufficiently with very slight variation of quality, while another will need to make the differences quite marked. In one, the least gesture is sufficiently expressive, while the same amount would

render another speaker stiff and constrained. Then, too, men will always differ as to the amount of deliberation needed in a given case; as to what may be assumed, and what needs to be insisted upon; as to when and how feeling may properly be expressed. Yet within the limits of the most jealous individuality, there are to be found these *relative measurements of thought-properties*, and their corresponding exponents in elements of tone and action. All these may be studied, not only without detriment to individual freedom, but even with positive gain; for through these each one may find his own way into the fullest, most varied, most natural expression of which he is capable.

We may notice, first:

Objective Properties of Delivery.—These will be, first of all, the Mood, as deliberative, discriminative, emotional, or energetic. One must judge whether the speaker or reader has apprehended rightly the general purpose of the article or passage, and must sustain his criticism by specific **reasons**. These reasons will be based upon the recognized laws of thought as related to delivery.

After judging of the moods in general, and of the means by which they are expressed, as movement, key, melody, interval, general quality, general force, notice particular applications of pause, quantity, inflection, quality, and stress. If pauses are too frequent or too infrequent, too long or too short, show why. If a rhetorical pause is overlooked, point it out, suggesting

what additional implied thought might have been recognized, and why. If an inflection is wrong, let that appear by showing what it is in the sentence or context that demands "incompleteness," "completeness," or some composite form. If stress has been wrongly applied, show why "abruptness," or "insistence," or "enlargement" was needed. If qualities do not seem appropriate, show specifically why orotund is demanded, or guttural excluded. Do the same as to gesture.

Criticism may notice also:

Subjective Properties.—Be ready to point out the success or failure of the speaker in self-control and repose; in appreciation of subject and occasion; in animation and enthusiasm. Note his attitude toward the audience. Judge as to how well the speaker has preserved his individuality. Detect imitation, affectation, and all unnatural effects. Give some practical suggestions as to personal peculiarities or tendencies in voice, action, facial expression, position, pronunciation, or any unpleasant mannerism.

The criticism of the class-room is not more severe nor more unnatural, nor need it be more diverting than the silent criticism to which the speaker is unconsciously subjected whenever he appears before an audience. The friendly, judicious, thoughtful criticism, given in a scholarly way, even professionally, should be more grateful than the undiscerning and often irrelevant expressions of taste or whim which sometimes pass

under the name of criticism. In as far as technical criticism assists in the correction of bad habits and in the formation of good ones while the student is under drill, in so far it forestalls and disarms much of the less helpful and more disagreeable criticism to which, if he becomes a public speaker, he will surely expose himself.

The two fundamental things in criticism, as in the study of one's own delivery, may be: **Purpose** and **Paraphrase**. The purpose must be made the basis of criticism, as it is of interpretation; and the paraphrase may be employed by the critic in explaining his positions, just as it may be used by the speaker himself in reformulating the thought preparatory to utterance. If the criticism is given *viva voce*, as in case of teacher and pupil, or of general class criticism, or conversation, the critic may ask the criticised to justify his rendering by paraphrase or restatement.

It is always to be remembered that the object of criticism is neither fault-finding nor flattery, but the expression of a judgment, unbiased and broad. It seeks to be useful to the one criticised, to the critic, and to listeners. The soul of true criticism is helpfulness.

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